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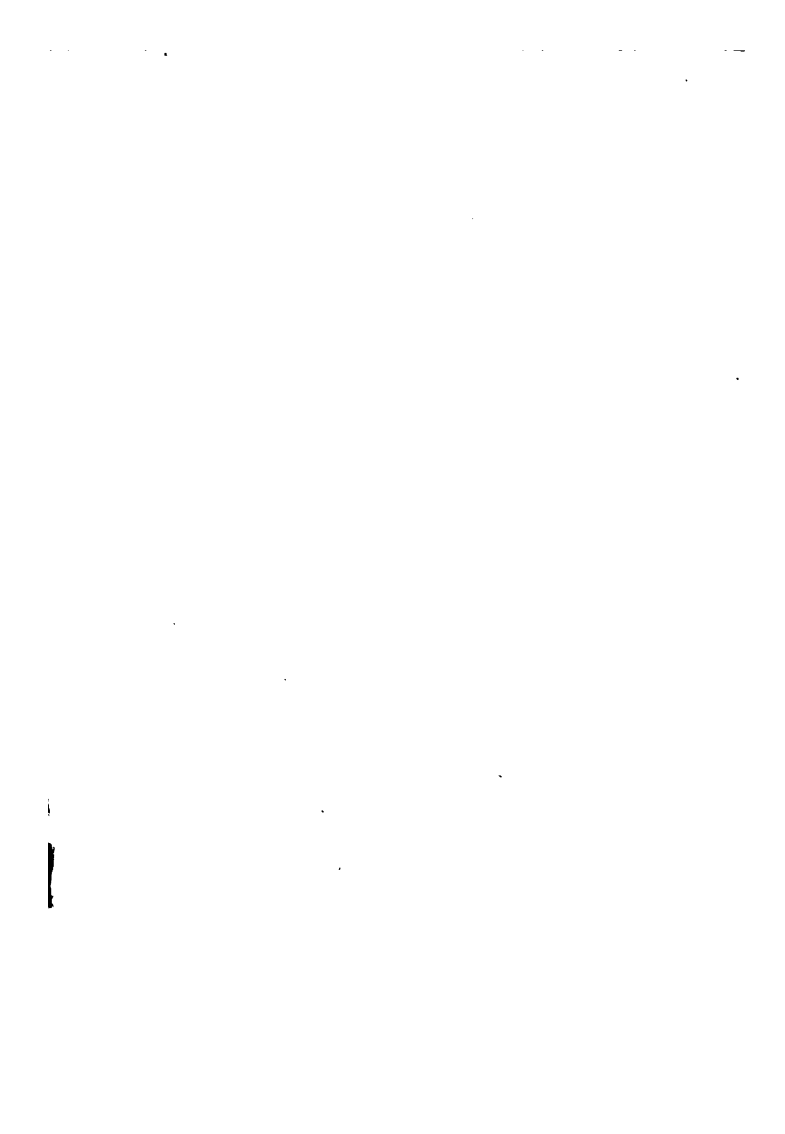
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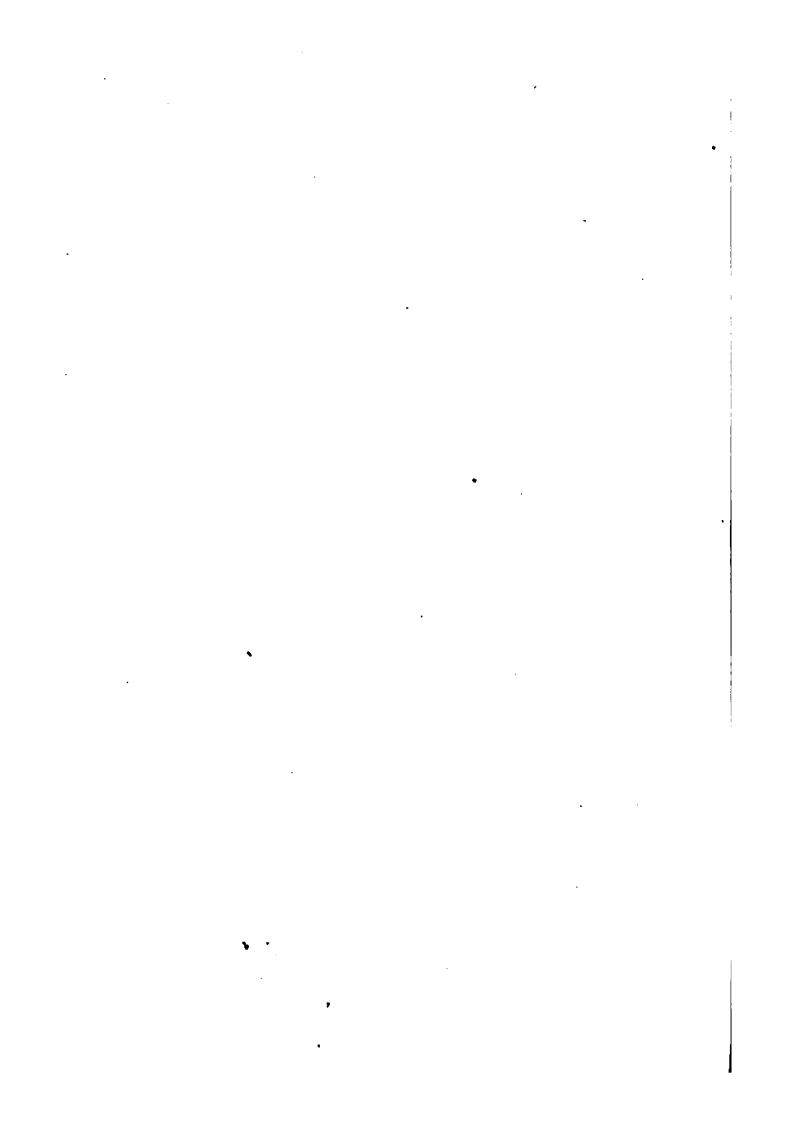
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MEMORANDA
IN
GREEK GRAMMAR,

WITH A COMPLETE SYSTEM OF ACCENTUATION:

TO WHICH ARE ADDED

QUESTIONS FOR EXAMINATION THROUGHOUT,

**WITH EXERCISES IN THE DIALECTS, ACCENTUATION,
AND THE PRINCIPAL GREEK METRES.**

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P R E F A C E .

IN this little work there are contained those facts in Greek Grammar which even diligent students are apt to forget, although without a knowledge of them, there can be no real scholarship. They are put down in such a way, and with so many examination questions and exercises, that one who has forgotten all but his accidence, may by their means soon recover much of what he has lost, while by glancing over these notes from time to time, any student may keep a fair amount of this species of scholarship always alive.

It is hoped that this little book will be found useful in schools, as being easily learned and in a convenient form.

A complete system of accentuation has been given, as being a branch of scholarship often

too much neglected, though it is so interesting and so easily acquired.

Exercises will also be found on the chief Greek metres; few in number, but perhaps sufficient to impress the laws of each species of verse on the student's memory.

The author owes many observations to the *Complete Greek Grammar* (second edition), and to the new *Cratylus* and *Varronianus* of Dr. Donaldson, and to many other philological works, which it seems unnecessary to mention here.

He is sorry to have to apologize for a few errors of the press in the first twenty-four pages, which escaped his eye, as he had to correct the sheets amid very many academical duties. They are not, however, of a nature to mislead in any case, and he has noticed them in the list of errata at the end.

Dublin, June 1, 1859.

MEMORANDA

IN

GREEK GRAMMAR.

I. ORTHOGRAPHY AND ETYMOLOGY.

1. The Latin language is, *in its present form*, older than the Greek; 1. Because when a similarity exists, it is between the Latin and the *Æolic*, the oldest Greek dialect; and, 2. Because, while it is the tendency of all languages, in their progress, to substitute auxiliaries and particles for inflexions, this is more the case with the Greek than the Latin.

2. The Greek language was formed by two distinct tribes: the *Hellenes*, who came by land from Asia into the north of Greece; and the *Pelasgi*, who came across the sea from Asia-Minor into Greece.

3. The name *Pelasgi* is derived by some from *πέλαγος*, the sea; by others from *πελαργοί* (storks), as being migratory; and by

others from *πῆλοπες* (swarthy Asiatics, or dark-faced men; *Donaldson's Varronianus*, p. 24); the latter part of the word (*asgi*) being, according to them, an ethnical designation connected with *Ascanius* and *Asia*.

4. The states in the north of the Peloponnesus, as well as Argos, Athens, Bœotia, Phocis, Eubœa, were Pelasgian; and hence originally their language was the same. From this common language, with slight modification, arose the Homeric or Epic dialect.

The Pelasgi were the original civilizers of the Peloponnese (from them it had its name), and of many other parts of Greece. They were afterwards incorporated with the Hellenes, a cognate martial tribe from the mountains in the north of Thessaly. In proportion as the Hellenic or Pelasgian element in this admixture predominated, the tribes were called Dorians or Highlanders (*δα* and *ὄρος*), or Ionians (*Ἴωνες*, men of the coast, from *Ἰονία*).

When, however, the Dorians or Highlanders first descended from their mountains in the north of Thessaly and mixed with the Pelasgi in the plains, they were called Æolians (*Αἰολῆες*, particoloured) or mixed men; and this name was retained by the Thessalians and Bœotians long after the opposition of Dorian and Ionian had established itself in other parts of Greece.

5. The Spartans refused to improve the

crude speech of their progenitors, though the Epic language was well known to them. The other Dorians preserved their tongue less pure, and came nearer to the Epic. In this dialect lyric poetry was first composed, and hence even the Attic tragedians employed it in the choruses.

6. The Ionians kept most nearly to the Epic, so much so that the Epic is sometimes called the old Ionic. That dialect, in which Herodotus and Hippocrates wrote, is sometimes called the new Ionic. The Ionians, whose ear did not reject a concurrence of vowels, omitted the harsh consonants of the Pelasgian tongue, and sacrificed in a considerable degree the strength of the Epic to softness of sound.

7. The Athenians went a step further, and contracted into one the syllables which produced a hiatus.

8. The Æolians, like the Spartans, adhered very closely to the original type of the language, and hence some have considered the Æolic identical with the Doric, as they consider the Attic identical with the Ionic.

9. The aptness of certain dialects to certain kinds of writing, became in process of time an allowed fact; and hence Herodotus, though a Dorian, wrote in Ionic, his agreeable style harmonizing exactly with this smooth dialect; and Pythagoras, an Ionian,

wrote in Doric; this rough and at the same time dignified style suiting his philosophy.

THE LETTERS.

10. Simonides, in the time of the Persian war, added $\Xi \Psi \Omega$ to the alphabet; and gave H its present meaning, it having formerly been an aspirate. This addition was adopted by Athens on public monuments in the 2nd year after the Peloponnesian war, B.C. 403.

11. The digamma, a softer *f* or *wh*, was so called from its form F , its proper name being $\text{B}\bar{\alpha}\upsilon$. From its softness it passed into a vowel, and was eventually lost. Bentley discovered that if we suppose that a limited number of words in Homer now beginning with a vowel, originally began with this letter, the cases of hiatus which are now so frequent in Homer would be very few, and might generally be easily accounted for. This hypothesis is now generally received.

FIRST DECLENSION OF SUBSTANTIVES.

12. Besides nouns in *a* pure and *pa*, some proper names, and $\alpha\lambda\alpha\lambda\acute{\alpha}$, a battle cry, being of Doric origin, as well as $\mu\nu\bar{\alpha}$, $\text{A}\theta\eta\nu\bar{\alpha}$, as being contracted, have the genitive singular in $\alpha\varsigma$, and dative in *a*.

13. From the Æolic nominative in $\bar{a}$ instead of $\eta\varsigma$, came the Latin nominative of masculine words in *a*; as *poeta*. From the

Æolic genitive in *aĩς*, came the old Latin genitive in *ai*.

14. The termination of the genitive of words in *ης* and *ας* was originally *αο*—contracted by the Dorians into *α*;—hence the genitive in *α*, even in Attic, of a few words: *Νόυμας*, *πατραλοίας*, *μητρολοίας*, *ὀρνιθοθήρας*.

15. The genitive plural was originally *άων*, which the Dorians contract into *αν*; the Attics into *ων*: being contracted, it is circumflexed.

16. The dative plural *αις* is confined to the Attic dialect and the later language—lengthened into *ησι*, and shortened into *ης*.

17. The Homeric suffix *φι* (*υ*) expresses the relation of the genitive or dative in all the three declensions: in the first it is added to the nominative; in the second, the final *ς* or *υ* is dropped before the addition; in the third, it is found only in a few neuters in *ος*, when the *ος* is changed into *ες*; and in *ναυς* and *κοτυληδών*—*ναυφι*, *κοτυληδονόφι*.

SECOND DECLENSION.

18. The vocative of *θεός* is always *θεός*; of *φίλος* (and others in Attic) either *φίλος* or *φίλε*.

19. *Βόστρυχος*, *δεσμός*, *δίφρος*, *δρυμός*, *ἱρετμός*, *θεσμός*, *κέλευθος*, *κύκλος*, *λύχνος*, *ρύπος*, *σίτος*, *σταθμός*, *Τάρταρος*, have *α* in

the plural. On the other hand, only one, *στάδιον*, is neuter in singular, and masculine or neuter in plural, *στάδιοι* or *στάδια*.

ATTIC DECLENSION IN *ως*.

20. Some words in *ως*, generally of the third declension, in some cases of the singular are declined also by this declension; *ex. gr.*, *ἄλως*, *Μίνως*, *μήτρως*, *πάτρως*, have genitives, *ως*, and *ω*, while *τυφώς* has *τυφῶ-νος* and *τυφῶ*, and *γέλως* has accusatives *γέλωτα* and *γέλων*; *ιδρώς* dative *ῶτι* and *ῶ*, accusative *ῶτα* and *ῶ*, and some adjectives compounded of *κέρας* and *γέλως*, are declined in the same two ways.

21. The *ν* of the accusative singular is often thrown away, especially in proper names, and in *ἔως*, *ἄλως*. The neuter of some adjectives is also in *ω*, particularly *ἀγήρως* (not subject to old age), neuter *ἀγήρω*.

THIRD DECLENSION.

22. Words of this declension which have a long vowel before *ος* of the genitive do not contract, except that some words in *ως*, *ως*, which seem to contract, vary between this declension and the Attic second declension; as, *ἄλως*, *ἥρως*.

23. Words in *αν*, *ας* (*αντος*), *εὺς*, *υν*, are always masculine; *ας* (*αδος*), *αυς*, *ενς*, *ωα*, *ως*

(οος), always feminine; α, ι, ν, αρ, ος, always neuter.

24. Ἀπόλλων, Ποσειδῶν, ἡ ἄλων (the threshing floor), have sometimes in the accusative singular, Ἀπόλλω, Ποσειδῶ, ἄλω.

25. Ἀπολλον, Πόσειδον, σῶτέρ, are three vocatives, with a short vowel, though the genitives have a long one, throwing back the accents.

26. Ποιμήν has vocative ποιμήν, by the rule that "oxytones retain the long vowel in the vocative, except δάερ from δαήρ, a brother-in-law, and πατήρ, and ἀνήρ".

27 Πατήρ, μήτηρ, θυγάτηρ, γαστήρ, Δημήτηρ, ἀνήρ, suffer apocope in the genitive and dative singular, and dative plural. They have the vocative in ερ, and dative plural in άσι. Ἀστήρ, has the dative plural in άσι, without suffering apocope in the other cases, and ἀνήρ suffers apocope in all the cases, inserting a ν for euphony; γαστήρ has in the dative plural both γαστήρσι and γαστράσι.

28. υς, υος, has always ν in accusative; υς barytone with ος impure, has *generally* ν; ύς always α.

29 Feminines in ω and ως have vocative in οι.

30. Τέρας, γῆρας, κρέας, κέρας, omit the τ and contract. Τέρας only in the plural. Κέρας has the uncontracted, as well as the contracted form. The α in the cases of κέρας

is sometimes long, sometimes short, even in the dative plural. The contracted *a* in the plural is in Homer generally short.

31. In Ionic we have κέρεος for κέραος; βρέτας (an image), κῶας (fleece), οὔδας (the ground), are so declined in Attic.

32. Some words in *ων*, *ονος* and *ωνος*, throw out *ν* in the accusative singular, and contract; ἀηδών does this in the genitive, and χελιδῶι for χελιδόνι dative.

33. Words in *εύς*. The Old Attic has *ῆς* for nominative and accusative plural. Accusative plural generally not contracted.

34. βοῦς and γράνς are not contracted in the nominative plural; always in accusative plural βοῦς, γράνς.

35. χοῦς and ροῦς (the only words declined like βοῦς), are not contracted in the plural.

HETEROCLITES.

36. These are nouns in which from one nominative there are two sorts of inflexion, either throughout, or in particular cases.

37. The following are of the first and third declensions throughout: some proper names; as, Μύνης; μύκης, gen. *ου* and *ητος* and Θαλῆς, ῆτος, and *έω*, *ητι* and *ῆ*, *ητα*, and *ῆν*.

38. Compound proper names in *κράτης*, *σθένες*, and *φάνης*, and Ἄρης have accusatives

singular in *η* or *ην*; *Στρεψιάδης -ου* has in vocative *ες*.

39. The following are of the second and third declensions: *ὁ* and *τό σκότος, σκύφος, τάριχος, ὄχος, ἄφενος, βράγχος*.

40. *Πρόχοος*—Attice *πρόχους*, genitive *πρόχου*, and dative plural *πρόχουσι*. *Οἰδίπους*—genitive *ποδος* and *που*, dative *ποδι*, accusative *ποδα* and *πουν*, vocative *που*.

41. Of words ending in *ως*, several are inflected according to the third and second declensions, *e.g.*, *πάτρως, μήτρως, Μίνως, ωος*, and *ω*, in genitive and dative; in other cases they are of the third, except *Μίνως*, which has accusative in *ω* as well as *ωα* and *ων*.

γέλως in the accusative has *ωτα* and *ων*.

ἥρως has in genitive *ἥρω*, as well as *ἥρωος*.

ὄρνις, ἰθος has in the plural *ὄρνεις, ὀρνέων*.

METAPLASTS.

42. These are words which have only one nominative extant, but yet form to it single cases, which require some obsolete nominative to be supposed.

43. For metaplasts of the second declension see §. 19.

δένδρον -ου—dat. pl. *δένδρεσι*. *θεράπων*, acc. sometimes *θέραπα*, and plural, *θέραπες*.

ἵκτινος—acc. *ον* and *ἵνα*. *ὑσμίνη*, dative *ὑσμῖνι*.

κλάδος -ου—dat. pl. *κλάδεσι*.

κοινωνός-ου—n. p. οἱ κοινωνῶνες—acc. ὧνας.

κρίνον—d. pl. κρίνεσι, n. p. κρίνεα.

ἀνδράποδον—d. p. sometimes, εσσιν.

λᾱας, λᾱς—gen. λᾱος, also λᾱου—ac. λᾱαν
and λᾱα.

ὄνειρος, and ὄνειρον—gen. ου and ατος.

πῦρ-ος—pl. πυρά, of the second declension,
watchfires.

υῖός -οῦ—1st reg.; 2nd. in Attic, as if
from a nom. υἱεύς; 3rd. in Homer, as if
from υῖς.

44. The double declensions of δόρυ and
γόνυ, belong to this class also.

45. The simpler forms δῶ for δῶμα, ξρι,
for ξριον, κρι for κριθή, ἄλφι for ἄλφιτον, are
used in the older language.

ABUNDANTS.

46. ὁ ζυγός and τὸ ζυγόν, ὁ ἑρεμός and
τό ἑρεμόν, αἱ πλευραὶ and τα πλευρά, φθόγγος
and φθογγή, χῶρος and χώρα, πτύξ and
πτυχή, and others.

47. πρέσβυς, acc. υν, voc. υ, poet (old).
The common word for old man was πρεσ-
βύτης. In the sing. πρεσβευτής, in the plur.
πρέσβεις, dat. πρέσβεσιν, in the sense of am-
bassador.

48. δάκρυον and δάκρυ, d. pl. δάκρυσιν.

IRREGULAR DECLENSION.

49. ἄναξ—voc. sometimes ἄνα, when addressed to a deity.

Δημήτηρ has sometimes acc. Δημήτηραν.
μάρτυς—υρος—acc. υρα and ιν—
d. p. μαρτυσι.

δόρυ in Attic has δορός, δορί, and
δόρει—pl. δόρη.

ναῦς (in Attic) νεώς, νηί, νᾶυν—(νηε)
νεοῖν—νηες, νεῶν, ναυσί, νᾶυς.

ἐγχελυσ—υος—Attic pl. ἐγχέλεις,
εων, etc.

θέμις—acc. ιν—indeclinable as an adj.
with εἶναι.

Θέμις a prop. name. ιδος. In Hom.
gen. Θέμιστος.

Ζεύς—Διός—Διὶ—Δία—Zeū—and
Ζηνός, Ζηνί, Ζῆνα.

θρίξ, τριχός.

κλείς—δός—δί—δα and κλείν. Pl.
nom and acc. κλεῖς.

οὖς, ὠτός—g. p. ὠτων (observe the
accent).

πύξ—πυκνός—πυκνί—πύκνα.

σκόρ—σκατός. ὕδωρ—ὕδατος. ἥπαρ,
ἥπατος.

κάρα—κρατός—κρατί and κάρα—acc.
κάρα and το and τον, κρᾶτα; acc.
pl. τοὺς κρᾶτας.

χρώς—ωτός and οός—dat. sometimes
χρῶ.

χείρ—χειρός—g. and d. Dual χερσίν—D. pl. χερσί.

DEFECTIVES.

50. τὸ δέμας; nom. and acc.
 τῷ ὅσσε—ὅσσων—ὅσσοις.
 μάλης—ὑπο μαλης under the arm.
 ἦλέ, μέλε only vocatives of addressing.
 ἄρνός—ί—α—ες—άσι—nom. sin.
 wanting.

INDECLINABLE.

51. Foreign words like τὸ πάσχα.
 52. τό χρέων, properly a participle of χρή,
 θέμις with εἶναι, and names of letters, and
 most cardinal numerals.

ADJECTIVES.

53. Some adjectives ending in οος have
 feminine in η, as ὄγδοος.
 54. Of those in οος and εος, which are
 contracted in all the cases, the feminine is
 always contracted into ῆ, except ρ precede,
 then into ᾶ.
 55. ἦεις contracted into ῆς, ὀεις into οῦς.
 56. Simple adjectives in ις have ιδος or
 ιος in genitive.
 57. Those in υς are in the poets often of
 two terminations.
 58. πολὺς εος is declined through all the
 cases in Homer. He has πολλός also.

59. Compounds in *κος* have always three terminations, and in Homer all compounds.

60. Those which end in *ης* pure, contract *εα* into *α* in accusative singular.

61. Compounds of *πόλις* have in genitive *ιδος*, as *ἄπολις*; accusative, *ιδα* and *ιν*.

62. Compounds of *πούς* have either *ποδος* or *που*.

63. Compounds of *ὁδός* have *δον* in neut. *δοντος* in genitive.

64. Compounds in *ως* have some *ωτος* alone; but compounds in *κερως*, *γελως*, *ερως*, have *ω* and *ωτος*; neuter plural of adjectives in *ως* ends generally in *α*.

65. *ἡ μάκαρ* and *ἡ μάκαιρα* are both found.

66. *πένης* has sometimes a feminine *πένησσα*.

COMPARISON OF ADJECTIVES.

67. *κενός*, *στένος*—*ότερος*, *ότατος*, and *λᾶρος*, *ὀϊξῦρός*—*ωτερος*, *ωτατος*.

68. When the penult is common (*i.e.*, a short vowel with a mute and a liquid), dissyllables have *ο*, polysyllables *ω*, generally.

69. *ης ου* of the first declension, has *ιστερος*, *ιστατος*, but *ύβριστής*, *στερος*, *οτατος*.

70. *πέπων*, *αίτερος*, *αίτατος*; *πίων*, *ότερος*, *ότατος*.

71. Adjectives in *ξ* append *ιστερος*, *ιστατος*, or *έστερος*, *έστατος* to the root, but *βλάξ*, *κώτερος*, *κώτατος*.

72. γεῖαιος, πεῖαιος, σχολῆαιος, παλαιός, reject ο in the comparative and superlative.

73. θέρειος (of summer); superlative θερμείτατος.

74. Εὐδῖος, ἡσυχος, ἴδιος, ἴσος, μέσος, νέος, ὀρθριος, ὀψιος, πρῶϊος, and φίλος have αἴτερος, αἴτατος; μέσος, νέος, have also superlatives μέσστατος, νέστατος.

75. Ἐρρώμενος, ἄκρατος, ἄμορφος, ἄπονος, ἐπίποδος, ἄφθονος, σπουδαῖος, and ἄσμενος, have sometimes ἑστέρος, ἑστατος.

76. λάλος, μονοφάγος, ὀψοφάγος, πτωχός, have ἱστέρος, ἱστατος.

77. Some dissyllabic adjectives in υς and ρός have ῶν and ῖστος besides the regular form. Ἐχθρὸς and αἰσχροὺς drop the ρ; and κάλος is also compared καλλῶν, κάλλιστος, probably because it had a bye form in υς, as we see in καλλύνω.

78. The compounds of χάρις add ω to the root.

79. In some of the adjectives referred to in §. 77, ι in the comparative is rejected, and the last letter, if δ, θ, κ, or χ, changed into σσ. These are chiefly ταχύς, βαθύς, βραδύς, γλυκύς, παχύς, ἐλαχύς (parvus), and μάσσων from μακρός.

80. Irregular comparatives; ἀλγεινός, ἀλγῶν, ἄλγιστος; ὀλίγος, μείων, ὀλίγιστος; μακρὸς, μάσσων, μήκιστος, and regular also.

81. πλεῖν for πλεόν in Attic, is found only in πλεῖν ἢ μύριοι.

COMPARISON OF ADVERBS.

82. Besides the usual way, other forms are *τέρως* (from *τερος*), *όνως* (from *ον*).

83. All primitive adverbs in *ω* (as *ἄνω*, etc.), have *ωτέρω*, *ωτάτω*, and most other primitive adverbs *τέρω* and *τάτω*, as *πέρα*, *περαιτέρω*, etc.

NUMERALS.

84. For cyphers, the Greeks used the letters of their alphabet in regular order; but after *ε* they insert *ς'* (stigma, the old place of the digamma), and for 90 they used after *π*, *Ϟ*, koppa, and for 900 */*, Samphi after *ω*.
 $\acute{\alpha}=1$, $\iota'=10$, $\rho'=100$, $\alpha_1=1000$, $\iota_1=10,000$,
 $\rho_1=100,000$, $1858=\alpha_1 \omega' \nu' \eta'$.

85. Such combinations as *δεκατρείς* for 13, *δεκατέσσαρες* for 14, are found and declined.

86. *δύο* and *ἄμφω* are both often undeclined.

87. All numeral substantives, except the first, are formed by adding *άς*, *άδος*, to the cardinal numbers, *μονάς*, a unit, *δύας*, etc.

PRONOUNS.

88. *μοῦ*, *μοι*, *μέ*, are never emphatic; *ἐμοῦ*, *ἐμοι*, *ἐμέ*, are employed when emphasis is required.

89. σοῦ, σοί, σέ, are sometimes emphatic. In that case they are not enclitics.

90. ἵ, is the obsolete nominative of οὗ. This pronoun is generally reflexive in Attic; in Homer and Herodotus, more frequently a personal pronoun.

91. σφέ in the poets is often used as the accusative plural in all genders, and sometimes as the accusative singular, for αὐτούς, αὐτάς, αὐτά, and for αὐτῶν, αὐτῇν, αὐτό, and sometimes for ἑαυτόν.

92. μὲν in Homer, and νῦν in Pindar and the tragedians, are used, the first for αὐτόν, ἡν, ὃ, the latter for the accusative of all genders both singular and plural.

93. σφίην is often used by the tragedians for σφίσι.

94. αὐτός in the nominative case is always ipse, and in the oblique cases also, when they begin a clause, but otherwise the oblique cases have only the force of a personal pronoun—him, her, etc.

95. Instead of ταὐτό for τὸ αὐτό, the Attics oftener said ταὐτόν.

96. When the Attics wish to be very emphatic, they say αὐτόν ἐμὲ instead of ἑμαυτόν.

97. The Attics often said τοῦτον for τοῦτο, τοσοῦτον for τοσοῦτο, τοιοῦτον for τοιοῦτο.

98. Of ὅστις in Attic, the genitive and dative are often ὅσων and ὅτῳ, and the accu-

sative plural neuter ἄττα for ἄτινα. Homer and Herodotus say ἄσσα for this.

99. Instead of τινός, the Attics said του, and of τινι, τῳ, and for τινά, ἄττα; but this last only with certain words.

100. δεῖνα is sometimes indeclinable; first used in Aristophanes.

THE VERB.

101. The middle voice has five principal uses.

(α) where A does the action on himself or part of himself.

(β) where A does the action on some other person for his own benefit.

(γ) where A gets the action done for himself or those in whom he is interested.

(δ) where A does the action directly on himself, but when that action indirectly regards another, B, who follows the verb in accusative or other case.

(ε) when the action is reciprocal, as in verbs *to fight, to contract*, etc.

102. The imperfect active means, "I was doing", "I was accustomed to do", "I wished or tried to do", or "I was represented as doing".

103. The pluperfect active originally ended in εα; contracted by the oldest Attics into η. A remnant of this is seen in ᾗδῃ, pluperfect of εἶδω.

instead of the augment at the beginning; *τύπτεσκον* and sometimes *σκόμην* in the middle and passive.

AUGMENT IN COMPOUND VERBS.

123. Some verbs, apparently compounded with prepositions, take the augment at the beginning, because they are not themselves compounded, but derived from compound words, *e.g.*, *ἀντιδικέω*, *ἡντιδίκουν*.

124. Some of them have, however, in Attic the augment in the middle—these are, *ἐπιθυμέω*, *ἐγκωμιάζω*, *προφητεύω*, *ἐγχειρέω*, *ἐνεδρέω*, *ἐπιτηδεύω*, *ἀπολογέω*, *προξενέω*, *συνεργέω*, *ὑποπτεύω*.

125. Some really compounded with prepositions take the augment at the beginning, probably because their simples were seldom used: *ἀμφιγνοέω*, *ἀμφιέννυμι*, *ἀμφισβητέω*, *ἀνόγινω*, *ἀφίημι*, *καθίζω*, *καθέζομαι*, *καθῆμαι*. The last three are sometimes found without an augment.

126. *ἀνέχομαι*, *ἀνορθόω*, *ἐνοχλέω*, *παροινέω*, take a double augment, one before, the other after the preposition.

127. The following, not compounded with prepositions, take the augment in the middle: *διαιτάω*, *διακονέω*, *ἀμφισβητέω*.

128. Those compounded with *δυσ* and *εὖ*, if the simple verb begins with a consonant, or with a vowel not capable of an augment, have

the augment at the beginning, otherwise in the middle, *δυσωπέω*, *ἔδυσώπουν*.

THE ATTIC REDUPLICATION.

129. Some verbs beginning with *α*, *ε*, *ο*, of more than two syllables, besides the temporal augment prefix in Attic, the first two letters of the root, as, *ἀγείρω*, *ἀγήγερκα*—sometimes shortening a long penult, as, *ἀλείφω*, *ἀλήλιφα*.

130. There is also in some verbs a kind of Attic reduplication in the second aorist; but then the augment comes first, as, *ἄγω*, *ἤγαγον*.

FIRST FUTURE ACTIVE AND MIDDLE.

131. *ἀλαπάζω*, *δαίζω*, *ἐναρίζω*, *θρυλλίζω*, *μερμηρίζω*, *πελεμίζω*, *πολεμίζω*, *στυφελίζω*, *μαστίζω*, *στάζω*, *στίζω*, *σφύζω*, and verbs in *ζω*, denoting sound, have the future in *ξω*.

132. *ἀρπάζω* has *σω* and *ξ*; also *νυστάζω*; *παίζω*, has future *ξοῦμαι*, aor. *ἔπαισα*.

133. *κλάζω*, *πλάζω*, *σαλπίζω*, have the future in *γξω*.

134. Trisyllabic futures in *άσω*, *έσω*, *όσω*, *ίσω*, often throw out the *σ* and contract. This is called the Attic future.

135. These have no *σ*, and look like presents; *ἔδομαι* from *ἐσθίω*, *πίομαι* from *πίνω*, *φάγομαι*, (I will eat), *χέω* from *χέω*.

PERFECT AND PLUPERFECT PASSIVE.

153. στρέφω, ἔστροφα, ἔστραμμαι, and so τρέφω and τρέπω.

154. In verbs in αίνω and ὕνω, ν sometimes becomes σ (before μ of the perfect pass.), as φαίνω, πέφασμαι; sometimes μ, as αἰσχύνω, ἤσχυμαι; sometimes it is thrown out, as τετράχυμαι.

155. Some pure verbs, though they have a long penult in the perfect acc. insert σ in the perfect passive, and the tenses derived from it; as ἀκούω, γνῶω, θραύω, κελεύω, κυλίω, ξύω, παίω, παλάιω, πλέω, πρίω, πταίω, σείω, ὕω, χόω, χράω, χρίω, ψάύω, ὦθω.

156. While some have both ways, δράω, κλαίω, κονίω, κλείω, κρούω, ψάω.

157. λύω, αἰνέω, ἀρώω, ἐλάω, δέω, χέω, σέω, φθίω, though the penult in the perfect active be short, do not insert σ in the perfect passive.

158. δέω, πόω (πίνω), have the penult in the perfect passive short, though in the perfect active it was long.

N.B.—The asterisk prefixed to a verb denotes that the form is obsolete.

FIRST AORIST PASSIVE.

159. μνάω, μέμνημαι, but ἐμνήσθην.
 ῥωννύω, ἔρῥωμαι, ἔρῥώσθην.
 χράομαι, κέχρημαι, ἐχρησθην.
 παύω, πέπαυμαι, ἐπαύσθην and
 ἐπαύθην.

160. σῶζω, σέσωμαι, ἐσώθην; and so νέω (to spin).

161. εὐρίσκω, τίθημι, ἔχω, ἵημι, ῥέω (dico), αἰνέω, αἰρέω have a long vowel in perfect passive; but a short in the first aorist.

162. θύω and τίθημι have ἐτύθην, ἐτέθην, respectively.

163. τρέπω, τρέφω, and στρέφω reassume the ε in the first aor. pass.

SECOND AORIST ACTIVE.

164. In τρέπω, λήθω, τρώγω, πλέκω, and dissyllabic liquids, the natural vowel is changed into α.

165. τέμνω has either ε or α, and θείνω, θέρω have ε.

166. To make the penult short, two consonants are often transposed, as δέρκω, ἔδρακον; πέρθω, ἔπραθον.

167. Verbs have no second aorist when there would have been no distinction between it, and the imperfect; except in the reduplicated form, ἤγαγον. There may, however, be a second aorist passive.

168. φράζω and φλάζω have ἔφραδον and ἔφλαδον.

169. βλάπτω and κρούπτω have the character β.

170. βάπτω, θάπτω, ῥάπτω, ῥίπτω, σκάπτω have φ.

171. Liquids seldom form a second aorist.

THE SECOND PERFECT.

172. *a* or *ε* in the penult of the second aorist is changed in the perfect middle into *ο*.

173. But if the *a* in the second aor. come from *αι* or *η* in the present, the perf. takes *η*, as *πλήσσω*, *ἐπλάγουν*, *πέπληγα*; while *κράζω*, *πράσσω*, *φράζω*, *ἀνδάνω*, *ἄγνυμι* (to break) have a long *ᾱ*.

174. *ει* of the present becomes *οι*, except in liquids, where it becomes *ο*.

175. *ι* in the pres. and second aor. remains in the second perfect lengthened.

176. *ἀκούω* and *ἔρχομαι* have short penults.

177. *ἀκούω*, *δαίω*, and *δίω* are the only pures that have a second perfect.

178. *ρήσσω* makes *ἔρρωγα*; and *ἔθω*, *εἴωθα*; *ἔργω*, *ἔοργα*; *ἔλπω*, *ἔολπα*.

179. Generally when an active verb has only the second perf. it is active; but in *ἄγνυμι*, *δαίω*, *ἔλπω*, *μαίνω*, *πήγνυμι*, *σήπω*, *τήκω*, intransitive.

THIRD FUTURE.

180. Liquid verbs and those that take a temporal augment never have this tense.

DIALECTS.

181. The Ionians, to evade the harsh form of the third pers. plur. perf. ind. pass., change *ν* into *α*. This is sometimes done even in pure

verbs, and in the common language it is pure verbs alone that form this person without a circumlocution.

182. In the Epic imperf. and first aor. act. and mid. we find *εσκον, εσκόμην*, for *ον, όμην*, and *ασκον, ασκόμην*, for *α*, and *άμην*; the augment being omitted.

183. The second perfect is so prevalent in the Epic language that a first perf. appears only in pure verbs, while all the rest have the second perfect. Even in some first perfects *κ* is rejected, as *τετληώς* from *τλημι*, and in the plur. and participles of *βέβηκα, έστηκα, πέφυκα, τέθνηκα*, but in this case shortening the long vowel before the termination, *βεβά-ασι, βεβαώς*.

184. The pluperfect had originally the termination *εα*, which is universally retained in Epic, and of which traces are found in Attic in one verb, viz., *ήδεα* (I knew), contr. in Att. *ήδη; ήδεας*, cont. *ήδης* and *ήδησθα; ήδεε*, cor. *ήδει* or *ήδη*.

185. In Epic, liquid verbs in the future often take *σ*, *κείρω, κέρσω*. Pure verbs often omit *σ*; *καίω, έκηα; σεύω, έσσευα*.

186. In Epic sometimes the termination of the second aorist is annexed to the root of the first with *σ*; and on the contrary the termination *α* to the root of the second. e.g. *έπεσον* from *πίπτω*; *όλσε* as imperative first aor. act. of *φέρω*; *όρσεο* (rise), as first aor.

mid. imp. of ὄρνυμι. These of the first case. Of the second εἶπα for εἶπον; ἤνεγκα. Lastly, in Epic the σ is often doubled, as ἐκάλεσσε.

187. Homer often appends to the third pers. sing. subj. σι or σιν, as λάβησι; puts σθα for σ in the second person, and shortens the subjunctive so as to be like the indicative; and makes the third, per. plur. imperative act. and passive end in των and σθων.

188. The original term. of pres. inf. act. was ἐμεναι, abbreviated into εμεν, syncoped and contracted into ειν. Homer in the pres. and first future interchanges these terminations. The inf. perf. always takes ἐναι.

189. In the second pers. sing. pres. ind. pass. the Attics after rejecting σ contract εαι into ει. This was the only termination in the older Attic, but was subsequently varied with η. In the second future mid. ει is the usual form. βούλομαι and οἶομαι have always ει.

PERF. PASS. SUBJ. AND OPTATIVE.

190. These formed independently appear only in traces of trisyllabic perfects, particularly of those which have a present signification.

κέκτημαι, κέκτωμαι, κεκτῆμην and κεκτώμην.
 μέμνημαι, μέμνωμαι, μεμνήμην and μεμνώμην.
 κέκλημαι, κέκλωμαι, κεκλήμην and κεκλώμην.

η INSTEAD OF α IN CONTRACTION.

191. Some verbs in *άω* take *η* instead of *α* in contraction. This is always the case in *ζάω, πεινάω, διψάω, χράομαι*.

192. *ρίγώω* (I shiver) and *ιδρώω* (I sweat) contract with *ω* for *ου* and *οι*; the last not always.

σθα IN ATTIC.

193. *σθα* is found in Attic in *οίσθα, ᾔδειςθα, ἥσθα, ᾔειςθα*, or *ᾔσθα, ἔφησθα*, from *οίδα, ᾔδῃ, ἦν, ἥειν, ἔφην* respectively

VERBS IN *μι*.

194. In Ionic, the second and third persons present and imperfect of verbs derived from prim. in *έω* and *όω*, are formed like contracts, *τιθείς, διδοίς*.

195. In the opt., *η* is often rejected; *δοῖμεν* for *διδόλημεν*. This verb and a few others have a form of the opt., both present and second aorist, in *ώην*.

196. The second aorist is decl. like the pass. aorist of verbs in *ω*, except that three take a short vowel in the dual and plural; viz., *ἔθην, ἔδων, and ἦν* from *ἴμι*.

197. *θι* was the ancient termination of the imper. pres., but now found only in *φημι, εἰμι, οἶδα, εἴμι*. In others, *θ* is dropped, and the preceding vowel lengthened—*ἴσταθι, ἴστη*.

198. Four second aorists take *σ* for *θι* in the imperative, *θέε, δός, ἔε, σχέε*.

199. *ἄημι* (I breathe) and *κίκεημι* retain *η* in the infinitive.

200. Verbs in *μι* want second future, second aorist pass. and perf. mid.

201. *τίθημι*, *δίδωμι*, *ἵημι*, have first aorist in *κα*, but only in the indicative, and in the sing. and third person plural; the rest is borrowed from the second aorist.

202. The Attics after the Ionic use *ασι* in third person plural, *τιθέῃσι*.

203. The opt. pl. is more commonly *τιθεῖμεν* than *τιθείημεν*, etc.

204. In *ἵστημι*, the second aorist, perfect, and pluperfect, are intransitive.

205. In the second pers. sing., pres. ind. pass., *τίθῃ* is more frequent than *τίθῃσαι*.

206. We sometimes find *τιθοίμην* for *τιθείμην*, opt. pres.

207. *τίθημι* and *ἵημι* have *ει* in the perf.

208. In the compounds of *ἵημι*, we sometimes find in the second aorist mid. the aug. *ει*; as *ἠφέμην* for *ἠφέμην*.

209. These deponent verbs belong to this conj., *ἄγαμαι*, *δύναμαι*, *ἐπίσταμαι*, *ἵπταμαι*, *κρέμαμαι*, *πρίαμαι*, *ὄνομαι*, *αἴνυμαι*, *ἄρνυμαι*, *καίνομαι*, *λάζυμαι*.

εἶμι, I GO

210. In Attic this verb has a future sense in the present; *εἶς* is more common than *εἶ* in the second person; in the imper. *ἵθι* than *εἶ*.

φημί, I SAY.

211. ἦν, ἦς, ἦ, are frequently put in common language for ἔφην, etc.

IRREGULAR VERBS.

212. ἄγαμαι, ἀγάσομαι.

ἄγνυμι, ἄξω, ἐάγην, ἔαξα, ἔαγα (I am broken).

αἰνέω, ἔσω, perf. p. ἦνμαι.

αἰρέω, ἦσω, ἤρεθην, εἶλον.

αἶρω, first aorist mid. ἠράμην.

ἀλέξω, ἦσω, ἀλέξασθαι.

ἀλίσκομαι, ἐλώσομαι, ἐᾶλων and ἦλων, inf. ἄλυναι, ἄλω, ἀλοῖην, par. ἀλούς, perf. ἐάλωκα, or ἦλωκα, all passive in meaning.

ἄλλομαι, ἄλουμεν, ἠλόμην, ἠλάμην.

In Homer, ἄλσο for ἠλάσο.

ἀμβλίσκω, ἀμβλώσω, ἡμβλων.

ἀμφιέννυμι (I dress), fut. ἀμφιέσω, p. p. ἡμφιέσμαι and ἀμφιῖμαι.

ἀναλίσκω, λώσω, ἀνᾶλωσα, ἀνάλωκα —in Attic unaugmented.

ἀνδάνω, ἦνδανον, ἔαδον inf. ἀδεῖν, perf. ἔαδα, fut. ἀδήσω.

ἄνωγα, first per. pl. ἄνωγμεν, imp. ἄνωχθι, from which is derived a secondary form ἀνώγω.

αὐξάνω, ἠύξον, αὐξήσω, ἠύξηκα, ἠύξημαι, αὐξήσομαι, as fut. pas.

ἄχθομαι, θέσομαι, ἡχθέσθην.
 βαίνω, βήσομαι, βέβηκα, ἔβην.
 βαστάζω, σω, but ἐβαστάχθην and
 other tenses as from charact. γ.
 γαμέω, ἔγημα, fut. mid. γαμοῦμαι,
 γεγάμηκα.
 γίνομαι, intrans. except ἐγεινάμην (I
 begat), γέγονα.
 δάκνω, ἔδακον, δέδηχα.
 δέμω, ἔδειμα, δέδμηκα, I build.
 δέω, δήσω, δέδεκα, δέδεμαι, ἐδέθην,
 δεθήσομαι (I bind).
 διδράσκω, δράσομαι, δέδρᾱκα, ἔδρᾱν.
 δείδω, δέδια, δέισομαι, ἔδεια, δέδοικα.
 δύναμαι, ἡδυνάμην, ἐδυνάσθην, and
 ἐδυνήθην, δεδύνημαι.
 ἐγείρω, ἐγήγερα, and ἡγρόμην, se-
 cond aorist middle, ἔγρεσθαι,
 ἐγρήγορα; ἐδήδοκα, ἔδηδα.
 ἐσθίω, ἔδομαι, ἔφαγον, pp. ἐδήδομαι,
 ἡδέσθην.
 εἶκω, εἶξω, εἶοικα, εἰκώς, in Attic
 εἰκώς (the latter form in the sense
 of likely—the former in the sense
 of like); pluperfect ἐώκειν; also in
 Attic, εἶκα sometimes in perfect.
 ἔρομαι (to ask), ἡρόμην, ἐρήσομαι.
 ἔρρω, ἥσω (to go away).
 εὖδω, ἥσω.
 ἔχω, ἔσχον, ἔξω or σχήσω, ἔσχηκα,
 ἔσχημαι, ἐσχέθην.

ἐλαύνω, ἐλάσω, ἐλήλακα, ἐλήλαμαι,
ἤλαθην.

θιγγάνω, ἔθιγον, θίξομαι.

καθίζω (acc. or neut.), καθιῶ, καθι-
ζήσομαι, aor. ἐκάθισα, and καθίσα.
κτείνω, p. ἔκτονα, second aorist ἐκ-
τανον and ἔκτην.

λανθάνω, ἔλαθον, λήσω, λέληθα, λέ-
λησμαι.

μάχομαι, ἔξομαι, and ἤσομαι and οὔμαι,
ἐμαχεσάμην, μεμάχημαι.

μέλω, ἤσω, μεμέληκα.

μιμνήσκω, μνήσω, ἔμνησα, μέμνημαι,
ἐμνήσθην.

νέω (I hear), νένησμαι; νέω (I spin)
is reg.; νέομαι, I go, fut. νίσομαι.

ὄζω, ἤσω, ὤζησα, p. m. ὄδωδα with
a present meaning.

οἶχομαι, am gone, perf. οἶχωκα and
ὤχηκα.

ὀλλυμι, ὤλεσα, ὀλώλεκα, ὀλῶ, f. m.
ὀλοῦμαι, second aorist, ὠλόμην,
ὄλωλα.

ὀράω, ἐώρων, ἐώρᾱκα, ἐώρᾱμαι, ὄψο-
μαι, ὤμμαι, ὤφθην.

ὀρνυμι, ὄρσω, ὀρώρεμαι, ὄρωρα, and
ὠρορα.

ὀφείλω, ὤφελον, ὀφειλήσω.

ὀλισθαίνω, second aorist, ὠλισθον,
ὀλισθήσω.

ὀσφραίνομαι, ὠσφρόμην, ὠσφράμην.

ὀφλισκάνω, second aorist, ὄφλον,
ὄφλήσω.

πέτομαι and πέταμαι, πτήσομαι, ἐπ-
τόμην, ἐπτάμην, πεπότῃμαι, ἔπτην,
πτῆναι, πέπτηκα.

πήγνυμι, πήξω, ἐπήχθην, ἐπάγην,
πέπηγα (I am fixed).

πίμπλημι and πλήθω, πλήσω, πέ-
πλησμαι, πέπληθα.

πίνω, πίομαι, ἔπιον, πιεῖν, πίθι,
πέπωκα, πέπομαι.

πιπράσκω,* περάσω,* ἐπέρασα, πέ-
πράκα, πέπράμαι, ἐπρά'θην, πεπρά-
σομαι, (I shall be sold).

πίπτω, πασοῦμαι, ἔπесον, πέπτωκα.

πλήσσω, ξω, second aorist p. ἐπλή-
γην, but in compounds ἐπλάγην.

πνέω, πνευσοῦμαι, πέπνῡμαι (I am
wise).

παίζω, ξοῦμαι, pp. πέπαισμαι and
πέπαιγμαι.

ποθέω, έσω and ήσω, first aorist p.
έποθέσθην.

πτήσσω, ξω, part perf. πεπτηώς.

ρίζω, ρέξω, ξοργα.

ρέω, ρεύσομαι, second aorist, ἐρρύην,
ρύήσομαι, ἐρρύηκα.

ρήγνυμι, ξω, ἐρράγην, ἐρρώγα (am
torn).

ρίπτω, ρίπτέω, ρίψω, second aorist
pass. ἐρρίφην.

ῥώννυμι, ῥώσω, ἔρρωμαι, ἔρρωσο (farewell.)

σβέννυμι, σβέσω, ἔσβεσμαι, ἔσβέσθην.
ἔσβην, ἔσβηκα (two last intransitive).

στερέω, pass. pr. στέρομαι, ἐστέρην, στερήσομαι.

στυγέω, second aorist, ἔστυγον, first aorist, ἔστυξα (with an act. sing.)

σώζω, σέσωσμαι, ἐσώθην.

ταλάω, ἐτάλασα, τέτληκα, τλήσομαι, ἔτλην.

τεύχω. reg.; but perf. pass. τέτυγμαι, first aorist ἐτύχθην.

τίκτω, ἔτεκον, τέτοκα.

τίνω, σω, τέτισμαι, ἐτίσθην.

τρέφω, θρέψω, τέτροφα, τέθραμμαι, ἐτράφην.

τρώγω, ἔτραγον.

τύπτω, ἤσω in Attic.

φαίνω, second per. πέφηνα.

φέρω, perf. ἐνήνοχα, ἐνήνεγμαι, ἠνέχθην, ἐνεχθήσομαι and οἰσθήσομαι.

φθάνω, φθάσω and φθήσομαι, ἐφθασα, ἔφθην, ἔφθακα.

φύω, ἔφυσα; but perf. πέφυκα, and second aorist ἔφυν, are intransitive.

χαίρω, ἤσω, ἐχάρην (from obs. form in μι)

χέω, χεύσω, ἔχεα, κέχϋκα, κέχυμαι.

χράω (to give an answer oracularly),
χρᾶν, χρήσω.

χράομαι, p. p. κέχρημαι (I want),
takes α instead of η in contr.
ὠθέω, ὠσω and ὠθήσω, ἔωκα, ἔωσμαι,
ἔώσθην.

DERIVATIVES.

213. Patronymics; masc. in ἰδης, ἀδης; in Epic ἰων—fem. in ἰς, ἄς, ὠνη, ἰνη. Patron. of animals, in ιδεύς; as, λαγιδεύς, a young hare.

214. Diminutives. masc. in ἰσκος; fem. in ἰσκη, ἰς, ὕλλις; neut. in ἰον.

215. Substantives derived from verbs denote either an agent, manner of action, or thing done.

216. An agent ends in της, τηρ, τωρ, τρός, εὺς, τρίς, τρια, τειρα.

217. Manner of action—in σις and σία, though the latter denotes sometimes the thing done.

218. The thing done—in μα, μη, μός. These substantives come from the perf. part.

219. Substantives derived from adjectives denote abstract quality, and end in ἰα, εια, της, οσύνη, ωσύνη.

220. Verbs derived from nouns generally end in ἄω, ἔω, ὄω, εἴω, οἴνω, ἰζω.

221. In ἄω, ἔω, εὔω, to be or do or have what the noun expresses. ὄω, ἰζω, αἴνω, to effect what the noun expresses. ἰζω, often to imitate or follow the side which the noun expresses.

222. Frequentatives end in ἄζω, ἰζω, ὑζω. Inceptives in σκω. Desideratives in εἴω, ἰάω.

II.—SYNTAX.

THE ARTICLE.

1. We can say οὗτος ὁ ἄνθρωπος, or ὁ ἄνθρωπος οὗτος, but not ὁ οὗτος ἄνθ.—and so with ἐκεῖνος.

2. The article marks the subject as opposed to the predicate; but is omitted, 1. If the subject be of itself sufficiently definite; 2. If it be indefinite; 3. If the subject and predicate are represented as identical.

3. By prefixing the article, all adverbs, infinitive moods, and even conditional clauses, may be turned into subjects.

4. If the article be prefixed to a substantive, and an adjective follows, the adjective is a predicate, not an epithet.

THE RELATIVE.

5. The relative is often attracted into the case of the antecedent, if the latter be in the genitive or dative, and the relative would be otherwise in the accusative; because the relative is only another form of the article, and so the near connection between the two clauses is shown; and if an antecedent demonstrative

pronoun be governed by a preposition, the antecedent may be omitted, and the preposition govern the relative.

6. Sometimes conversely the antecedent is attracted into the case of the relative.

PERSONAL AND DEMONSTRATIVE PRONOUNS.

7. *πατὴρ ἡμέτερος* is more emphatic than *πατὴρ ἡμῶν*.

8. *σὸς πρόθος*—*regret for you*—and the like.

9. *οὗτος* refers generally to *what precedes*; *ὁδε* to *what follows*.

NOMINATIVE CASE.

10. A plural verb is often in Attic placed after a neuter plural, when the latter refers to living persons who may be considered as individuals.

11. Sometimes a singular verb is found with a masculine or feminine plural; but in Attic only when the verb goes first.

12. The nom. of the participle is often used absolutely, just like an adverb.

THE GENITIVE.

13. The genitive expresses the source whence something else springs—hence it contains the ideas of derivation, separation, cause, possession, authorship, price, material, and time.

14. The gen. is used with all verbs when the action refers only to part of the object; as, *ἔχω τοῦ χρυσοῦ*—I have some of the gold.

15. The gen. is also in Greek the ordinary absolute case.

16. Verbs expressing *the senses*, except *sight* (and often verbs of sight too), govern the genitive; also verbs of *plenty* and *want*, of *buying* and *selling* (*the price*), *accusing*, *beginning*, *laying hold of*, *remembering* and *forgetting*. The gen. is used also with adverbs of *time* and *place*; with comp. and sup. degrees; with verbs, adjectives, and adverbs derived from superlatives; with ideas of *relation*; with verbs equivalent to a noun and a verb; with words of *worth*; and in exclamations.

17. *ἔχω*, *κείμαι*, and *ἤκω* with an adverb of quality, take a genitive, on account of the sense of relation.

THE DATIVE CASE.

18. The dative expresses the consequent notions of the verb, or according to some, 1. nearness; 2. addition; 3. relation of sameness.

19. Nearness. Words implying *approach* and *union*, as well as verbs whose action implies *approach* (*to speak, talk, pray, contend*, etc.), govern the dat.

20. Addition. Verbs of *giving, following, enjoining.*

21. Relation of *sameness.* Words implying *resemblance, suitableness,* or the contrary.

22. The cause, manner, and instrument are put in the dative.

ACCUSATIVE.

23. The accusative denotes the end of the action or motion described.

24. Verbs signifying *advantage* or *disadvantage* in Greek generally govern an accusative.

25. Many more verbs in Greek than in Latin have a double accusative—to *do good* or *evil to, to ask, teach, put on* or *off, take away, deprive, conceal.*

26. τοὺς πόδας ἀλγῶ—I *have a pain in my feet.* This is called the accusative of *nearer definition.*

27. *Time how long—distance* and *space* are put in the accusative.

28. The accusative denotes *motion to a place.*

29. It is sometimes put in apposition to a sentence.

PREPOSITIONS.

30. ἀντί and πρό. ἀντί, *in front of;* πρό more generally *before.* Hence ἀντί

means *instead of, on account of, equal to; πρὸ before, in comparison with, instead of, for the good of.*

31. ἀπό and ἐκ. The first means properly *motion from the surface; hence on account of, after, inconsistent with. ἐκ, from within; hence made of, near, by, after.*

32. ἐν and εἰς are really the same preposition, corresponding to the meanings of *in*, with the ablative and accusative respectively, in Latin.

33. σύν is the same in derivation and meaning as the Latin *cum*.

34. διά with genitive *through; with accusative on account of.*

35. κατὰ with the genitive *down from; with the accusative along the surface of, ex. gr.; οἱ κατὰ χθόνα, the living; οἱ κατὰ χθονός, the dead.* Hence with the genitive it means *beneath, concerning, against; with the accusative through, on, at, beneath, during, according to, on account of.*

36. ὑπέρ with genitive *above, with accusative beyond.* Hence with genitive *on behalf of, about; with accusative exceeding.*

37. ἀνά with the dative in poetry *upon, with the accusative up through.*

38. ἀμφί, chiefly in Ionic and poetry, *round about in an incomplete circle; περί, all round in a complete circle; with the genitive they mean around, yet not touching some-*

thing else; hence about or concerning; with the dative close round; hence concerning, on account of; with the accusative motion or extension round; hence near (of place and time), concerning.

39. ἐπί denotes *superposition*. With the genitive, it implies that the whole of the object does not rest on the surface, or that none of the object rests there, but only that the one thing is over the other; hence *upon, towards, at (of time), in the presence of, over (of authority), on account of, with the assistance of, in the light of.*

With the dative, it means *superposition*, so that one thing is close upon another; hence *at (of place or time), after, in the power of, against, over (of authority), for the purpose of, on account of, on condition that, for (of price).*

With the accusative *motion with a view to superposition*. Hence *towards, as far as regards, for the purpose of, against, according to.*

40. μετά—association, or a following after for the purpose of association; therefore it denotes, with the genitive, *separable connection; hence amongst, on the side of, near; with the dative (poetical), close connection; hence amongst, in; with the accusative, motion for the purpose of connection; hence according to*

41. παρά means with the gen. *from the*

side of; sometimes *on the side of*; with the dat. *by the side of*; hence *with* the acc. *to the side of*; hence *near, in the power of, during, beyond, on account of*.

42. *πρός* is very near in signification to *παρά*. With the dat. it often means *in addition to*, and with the acc. *with a reference to as an end*. With the gen. *with a reference to as a motive*.

43. *ὑπό*, with the gen., *motion from below*; hence *by, on account of*; with the dat. *rest beneath*; with the acc. *motion or extension underneath*.

PARTICLES.

44. "I do not deny that it is so", may be made, 1. οὐκ ἀρνοῦμαι οὕτως εἶναι. 2. οὐκ ἀρνοῦμαι μὴ οὐχ οὕτως εἶναι. 3. οὐκ ἀρνοῦμαι μὴ οὕτως εἶναι. The first simply; the second more hesitatingly; the third almost equal to *I affirm that it is so*.

45. Conditional propositions. Possibility, without any mention of uncertainty; εἰ ἐβρόντησε, καὶ ἤστραψεν; *if it has thundered, it has also lightened*.

Uncertainty, with some degree of probability; εἰάν τι ἔχῃ, δώσω—*if he should have anything, he will give it*.

Simple uncertainty; εἰ ταῦτα πράττοις, μ' ἂν ὠφελήσαιο—*if you should do this, you would serve me*.

Impossibility—*εἰ τι εἶχεν εἰδίδου ἄν*—*if he had anything, he would give it*; *εἰ τι ἔσχεν, ἔδωκεν ἄν*—*if he had had anything, he would have given it*.

46. Relatives and relative particles, when followed by ἄν, take the subjunctive.

47. εἰ, εἰ γάρ, εἴθε, are used in the expression of a wish; and especially with ὥφελον, when the wish cannot be realized.

48. When the wish is represented simply without any such expression of impossibility, the optative alone may be used, or along with εἰ, ὥς, or πῶς ἄν.

49. εἰ with the optative sometimes means *whenever*, denoting *repetition*.

50. οἷσθ' οὖν ὃ δρᾶσον, *do you know what you must do?* This is explained in two ways: 1. by a *transposition*; *do—do you know what?* 2. by an *attraction* into the imperative which always follows, for δράσεις.

51. The infinitive mood is sometimes used for the imperative, probably by an ellipsis of χρή, or δεῖ.

52. οὐ denies categorically, μή hypothetically.

53. μὴ φιλῶν, *if he does not love*. οὐ φιλῶν, *because he does not love*.

54. οὐ is used after relatives and relative particles if the antecedent is definite, μή if infinite.

5. οὐ is sometimes so closely connected

with such a word as *φημί* that it coalesces with it—e.g., *οὐ φημι*, *I deny*, and this sometimes occurs with *θέλω* and *ἰάω*.

56. In an interrogation *οὐ* expects a positive answer, *μή* a negative.

57. *οὐ μή* with the second pers. of the future is a *prohibition*. With the rest of the future and with the subjunctive, it is a *distinct future negation*.

58. *οὐ μόνον* is sometimes represented by *οὐχ ὅτι*, or *μη ὅτι*—in the former case *λέγω* is understood, in the latter *λέγε*. *οὐχ ὅπως* sometimes stands for *not only not*.

59. *μή τι γε δὴ* means *much less*, *nedum*.

60. *Whenever* is made by *ὅποτε*, *ὅτε*, *ὥς*, *ὅπως*; in present and future acts with *ἄν* and the subj.; in past acts with the optative alone,

61. *After* is made by *ἐπεὶ*, *ἐπειδὴ*, *ἐξ ὧν*, *ἀφ' οὗ*, with the indicative of the aorist.

62. *Until* by *ἕως*, *ἕως οὗ*, *εἰς ὃ*, *ὥς*, *ἕστε*, *μέχρις*, or *ἄχρις*.

If the action is *past* and *certain*, with the *indicative*; if *future* and *probable*, with the *subjunctive* and *ἄν*.

63. *πρὶν* or *πρὶν ἢ* means *before*; with the *indicative* of acts *certain* and *past*; *πρὶν* with the *subjunctive* and *ἄν* (only after a *negative* sentence) of an act both *probable* and *future*; with the *optative* of *past acts*, in oblique narration, without *ἄν*; with the *infinitive* when the subsequent act. is regarded as an object.

78. *Because* is expressed either by a participle (with *οὐ* if necessary), or a part. with *ὥς, ὥστε, ἄτε δὴ*, etc., if the cause be represented as doubtful; or by particles meaning *after*; *οὐνεκα, ἀνθ' ὧν, ἐπείπερ* etc.

79. *γούν* = *γε οὖν*, at all events.

καὶ γάρ, and in fact; *ἀλλὰ γαρ*, but in fact; *οὐ γάρ ἔν*, otherwise not.

80. *μέν γε* = *γάρ*, *γέ μέν* = a strong assertion; after a relative it means *quippe qui*.

81. *εἰ οὐκ ἔῃς*, if you do not permit, and you do not.

εἰ μὴ ἔῃς, if you do not permit, and I do not say you do.

82. *καὶ δὴ*—even now, just now.

83. *καίπερ* never means *although*, except with a participle.

84. *καὶ τοι*, sometimes with a finite tense, and sometimes with a participle, in the sense of *and yet*. *καὶ ταῦτα* in Attic in the same sense.

THE PARTICLE *ἄν*.

85. The uses of this participle will be most easily seen from a few examples.

a. *Though we had been gods, we should not have been able to do these things.*
Θεοὶ ὄντες, οὐκ ἄν ἠδυνάμεθα, ταῦτα ποιεῖν.

- β. You are not wise, for otherwise you would not have done this; οὐκ εἴ σοφός, οὐ γὰρ ἂν ἐποιήσας ταῦτα.
- γ. You are not wise, for otherwise you would not do this; οὐκ εἴ σοφός, οὐ γὰρ ἂν ἐποίεις ταῦτα.
- δ. I used to do this, ἐποιοῦν ἂν ταῦτα.
- ε. I would gladly do this; ἡδέως ἂν ποιήσαιμι ταῦτα.
- ζ. Some one may ask; ἐρωτήσαιέ τις ἂν.
- η. I will not do this (*politely*); οὐκ ἂν ποιήσαιμι ταῦτα.
- θ. Put *I say* before these, and the clauses, with ἂν become respectively:—
 φημί ἡμᾶς οὐκ ἂν δύνασθαι.
 οὐκ ἂν ποιῆσαι.
 οὐκ ἂν ποιεῖν.
 ἡδέως ἂν ποιῆσαι.

N.B.—λέγω *generally* takes ὅτι; φημί, the acc. and inf.

84. Whomever he *sees*, he beats;

ὃν ἂν ἴδῃ, τύπτει.

Whomever he *saw*, he beat;

ὃν ἴδοι, ἔτυψε.

85. The optative with ἂν has sometimes the meaning of a *future*, sometimes of an *imperative*; as, οὐκ ἂν μεθελμην; I will not let go; χωροῖς ἂν ἕξω, go without.

THE INFINITIVE MOOD.

86. The infinitive is sometimes put ellip-
 3

tically (*χρή* being understood) for the imperative.

PARTICIPLES.

87. In Greek, participles are often put where in Latin and English the infinitive is used.

88. *ἐπίσταμαι ποιῶν*, I know that I am doing. *ἐπίσταμαι ποιεῖν*, I understand how to do.

89. *ἔχω*, *τυγχάνω*, *κύρω* are often used with participles as a kind of auxiliary verbs: *φθάνω* (I am beforehand in), *λανθάνω* (I escape notice in) are also used with participles very much in the same way.

VERBAL ADJECTIVES.

90. Verbal adjectives in *τέος* may be used either actively or passively; i.e., either as Latin *gerunds*, or Latin *participles in dus*.

III. DIALECTS.

1. There are five chief dialects; the Doric, Æolic, Ionic, Attic, and the Epic.

The language of Homer being more ancient

than the division of the dialects, can hardly be considered a dialect, though for convenience it is called one here.

DORIC.

2. The Doric was spoken in most of the Peloponnesus, in Thebes, Sicily, Rhodes, Magna Græcia, and the Dorian Colonies in Asia Minor. It was written by Theocritus, Pindar, the Pythagorean philosophers, and by the tragedians in their choruses.

3. It puts (A) *a* for *ε*, *η*, *ο*, *ω*, *ου* (in the gen. of the first declension); as, *μέγαθος*, *ἄλιος*, *εἵκατι*, *πρᾶτος*, *ναῦτα*. (B) *ω* for *οο* and *αν*; as, *βῶς*, *ῶλαξ*; *δ* for *ζ*, *θ*, and *σ*; as, *Δεύς* for *Ζεύς*; *κ* for *τ*, and *τ* for *κ*; as, *ὄκε* for *ὄτε*; *ν* for *λ* before *θ* and *τ*; as, *ἦνθε*; *σ* for *θ*, and *τ* for *σ*; as, *τύ* for *σύ*; *σδ* for *ζ*, as *γενειάσδων* for *γενειάζων*; *γ* for *β*, *δ* for *γ*, *ρ* for *λ* (in some words). (C) it sometimes transposes and sometimes omits *ρ*, as *βάρδιτος*. (D) in verbs it puts *κοψοῦμαι* for *κόβομαι*; *ἐκόπτεν* for *ἐκόπτου*; for *ομεν*, *ομες*; for *όμεθα*, *όμεσθα*; for *θησαν*, *θεν*; for *ουσι*, *οντι* and *οισι*; for *ειν*, *εν*; for *εῖν* and *ᾶν*, *ῆν*; for *ᾶς*, *ῆς*. (E) in participles for *ουσα*, *οισα*; for *ας*, *αις*. (F) in contractions, for *κᾶγώ*, *κῆγώ*; for *κᾶν*, *κῆν*, and the like. (G) it shortens final *ας* in acc. pl. of first declension.

ÆOLIC.

4. The Æolic was spoken in most of Bœotia, Achaia, and Thessaly. Then it

passed to the Æolic colonies in Asia Minor, and some of the adjacent islands, as Lesbos. Alcæus and Sappho wrote in Æolic.

5. It resembles the Doric; but sometimes also (A) it drops the rough breathing, or prefixes for it the digamma; places a β before ρ , as $\beta\rho\acute{o}\delta\omicron\nu$; changes μ into π and β , as $\delta\pi\pi\acute{\alpha}\tau\epsilon\sigma\sigma\iota\nu$ for $\delta\mu\mu\alpha\sigma\iota\nu$; doubles σ after a short vowel; it uses $\tilde{\alpha}\mu\mu\epsilon\varsigma$ for $\eta\mu\epsilon\iota\varsigma$, $\tilde{\upsilon}\mu\mu\epsilon\varsigma$ for $\upsilon\mu\epsilon\iota\varsigma$; (B) in the gen. masc. of the first declension, $\alpha\omicron$ for $\omicron\upsilon$; gen. pl. $\acute{\alpha}\omega\nu$ for $\tilde{\omega}\nu$; in accus. pl. $\alpha\iota\varsigma$ for $\alpha\varsigma$; in nom. sing. of third declension, $\alpha\iota\varsigma$ for $\alpha\varsigma$, as $\tau\acute{\alpha}\lambda\alpha\iota\varsigma$; $\omicron\upsilon$ for $\omicron\omicron$; υ for $\omicron$, as $\delta\upsilon\nu\mu\alpha$; (C) in verbs $\alpha\iota\varsigma$ for both $\bar{\alpha}\nu$ (inf.) and $\bar{\alpha}\varsigma$ (second person sing. pr. ind.); and it has the opt. of first aorist act. in $\epsilon\iota\alpha$.

IONIC.

6. Ionic was first spoken in Attica; hence it passed to the Ionian colonies of Asia Minor, where it continued to be spoken while the Attic language changed. As there is much that is common between the dialect of Homer and the Ionic, the latter came to be considered the proper dialect for Epic poetry. The Homeric dialect was sometimes called the Old Ionic. Herodotus and Hippocrates wrote in the new Ionic.

7. Ionic (A) is fond of a concourse of vowels, and *for the most part* rejects contractions; (B) it inserts ϵ before $\omicron$, as $\acute{\alpha}\delta\epsilon\lambda\phi\epsilon\acute{\omicron}\varsigma$;

changes $\bar{a}$ into ae , ei and a into ηi ; av into $\omega\ddot{u}$; as, $\alpha\epsilon\theta\lambda\omicron\varsigma$, $\mu\eta\eta\mu\acute{\eta}\iota\omicron\nu$, $\theta\acute{\omega}\ddot{u}\mu\alpha$; a into ϵ or η , as $\theta\acute{\upsilon}\rho\eta$ for $\theta\acute{\upsilon}\rho\alpha$; (C) it often removes aspirates, as $\delta\acute{\epsilon}\kappa\omicron\mu\alpha\iota$; (D) has ea for $\epsilon\iota\nu$ in the pluperfect, and rejects the augment.

ATTIC.

8. The Attic was the modification of the Ionic dialect spoken in Attica. It became eventually, with certain modifications, the common language of cultivated persons in Greece. It was divided into old, middle, and new Attic.

9. Old Attic (A) loves contractions; (B) changes σ into ξ ; adds ι to certain words, sometimes throws away ι from the diphthongs $\epsilon\iota$ and $αι$; (C) has a second declension of its own, often makes the vocative of the ordinary second declension like the nominative, and in the third declension prefers the acc. in ν ; often makes the fem. of adjectives in $\omicron\varsigma$ the same as the masculine; (D) in verbs it has a reduplication of its own (i., §. 129, 130); an optative of contracted verbs in $\omicron\lambda\eta\nu$; a future of its own in certain verbs (i., §. 134); adopts the Doric fut. mid. sometimes (i., §. 140); adopts $\epsilon\iota$ and not η in second pers. sing. pr. ind. pass.; in the imperative uses $\acute{\omicron}\nu\tau\omega\nu$ for $\acute{\epsilon}\tau\omega\sigma\alpha\nu$, $\acute{\epsilon}\sigma\theta\omega\nu$ for $\acute{\epsilon}\sigma\theta\omega\sigma\alpha\nu$; and adopts in certain persons the Æolic aorist opt. (i., §. 106).

NEW ATTIC.

10. New Attic (A) takes η for ϵ in second pers. ind. pass.; (B) resumes σ instead of ξ ; takes $\tau\tau$ for $\sigma\sigma$, and $\rho\rho$ for $\rho\sigma$, as $\pi\rho\acute{\alpha}\tau\tau\omega$.

Middle Attic was a state of transition.

The chief writers of the old Attic were *Æschylus*, *Sophocles*, *Euripides*, *Thucydides*, *Aristophanes*, and some of the early orators; of the middle, *Xenophon* and *Plato*; of the new, *Demosthenes*, *Æschines*, etc.

EPIC.

11. This name is given to the old forms found in *Homer* and *Hesiod*, not afterwards appropriated by any of the recognized dialects.

12. It (A) retains old forms; as $\theta\epsilon\omicron\iota\omicron$ for $\theta\epsilon\omicron\upsilon$; $\pi\alpha\rho\acute{\alpha}\iota$ for $\pi\alpha\rho\acute{\alpha}$, $\kappa\omicron\pi\tau\acute{\epsilon}\mu\epsilon\nu\alpha\iota$ for $\kappa\acute{\omicron}\pi\tau\epsilon\iota\nu$; (B) keeps or drops the augment at will; (C) inserts and transposes consonants, as $\iota\delta\rho\acute{\upsilon}\nu\theta\eta\sigma\alpha\nu$; (D) doubles consonants, as $\delta\pi\pi\omicron\theta\epsilon\nu$, $\xi\lambda\lambda\alpha\beta\epsilon$; (E) rejects consonants, as $\mu\acute{\omicron}\lambda\iota\beta\omicron\varsigma$ for $\mu\acute{\omicron}\lambda\upsilon\beta\delta\omicron\varsigma$; and has many other peculiarities.

IV. QUANTITY.

1. The general rules are nearly the same in Greek as in Latin; except that one vowel before another is much oftener long in Greek than in Latin; and that a short vowel before a mute and a liquid *generally* continues short, unless where β , γ , or δ precedes λ , μ , or ν , when it *generally* is made long, while it *may* continue short before $\kappa\mu$, $\chi\mu$, $\theta\mu$, $\tau\nu$, $\phi\nu$. This is the rule in Attic Greek; but in Epic a vowel is *generally* long before a mute and a liquid.

PENULTIMATE SYLLABLES.

2. *a* in the increment of the third declension is long (A) in *av*, *ᾰνος*; (B) in the oblique cases of many words in *αξ*, viz., masculine monosyllables; dissyllabic masculines, if the penult of the nominative be *naturally* long, and some when only long by position; all polysyllables, all masculine words of reproach, and all diminutives which take a vowel before the *αξ*; and *πάσσαξ*, *στόμφαξ*, *φέναξ*, *φόραξ*; (C) in *κράς*, *λᾱς*.

3. *i* is long in the increment of the third declension (A) in monosyllables in *ιξ*; dissyllables, whose penult is long in the nom. either naturally or by position (except *χοῖνιξ* and

those with a λ before the $\epsilon\xi$); (B) in words in $\epsilon\varsigma$, which have another termination in $\epsilon\nu$; (C) in monosyllables in $\epsilon\psi$, except $\nu\acute{\iota}\psi$, and $\lambda\acute{\iota}\psi$.

In comparatives in $\acute{\iota}\omega\nu$, the penult is long in Attic, short in Epic.

4. ν is long in the increment of the third declension; (A) in $\nu\nu$, $\bar{\nu}\nu\omicron\varsigma$; (B) dissyllables in $\nu\xi$, whose first syllable is long and whose genitive ends in $\kappa\omicron\varsigma$; (C) monosyllables in $\acute{\iota}\psi$, and (D) in $\delta\alpha\gamma\bar{\nu}'\varsigma$, $\bar{\nu}'\delta\omicron\varsigma$; $\kappa\acute{\omega}\mu\nu\varsigma$, $\bar{\nu}\theta\omicron\varsigma$.

5. α and ν in the inflections of verbs, are short, except in $\bar{\alpha}\sigma\iota$ and $\bar{\nu}\sigma\iota$ of the third pers. plural pres. indic., and $\bar{\alpha}\sigma\alpha$ and $\bar{\nu}\sigma\alpha$ of the participle, and in second aorists in $\nu\nu$, which lengthen ν throughout. This does not apply to the penult of the first future.

6. In verbs, $\acute{\iota}\nu\omega$ (except some common in Attic), $\acute{\iota}\omega$, $\acute{\iota}\nu\omega$, $\acute{\upsilon}\rho\omega$, $\acute{\upsilon}\chi\omega$, are long, and $\acute{\upsilon}\omega$ except there be another form in $\nu\mu\iota$.

7. $\acute{\alpha}\nu\omega$ is generally short; but $\acute{\iota}\kappa\bar{\alpha}'\nu\omega$.

8. $\acute{\alpha}\omega$ in Attic is always contracted; in Epic, the α is long when the preceding syllable is long, and short when it is short.

FINAL SYLLABLES.

a , av , ap , $a\varsigma$.

9. Final a , av , ap , are *generally* short; but these are long, viz.: (A) nouns in a of the first declension, with genitive in $a\varsigma$; the vocative in a of masculine nouns in $a\varsigma$; all duals,

and Ionic genitives in *a*; (B) accusatives in *av* of the first declension from a long *a*; masculine nominatives in *av*; Doric genitives plural; adverbs (but *ἄν*, *ὄταν*, *πάμπαν*, are short); (C) the monosyllables *Κάρ*, *ψάρ*.

10. Final *ας* is long; but these are short: nouns in *ας* of the third declension whose genitive is not in *αυτος*; acc. plural of the third declension; second pers. sing. of the perf. and first aorists of verbs; and in Doric, the acc. pl. of the first declension.

ι, ιν, ις.

11. Final *ι*, *ιν*, *ις*, are short; but these are long: (A) the Attic suffix *ι*; as *νυνί*; (B) nouns in *ιν* and *ις*, with genitive in *ινος*.

υ, υν, υς.

12. Final *υ*, *υν*, *υς*, are short; but these are long: (A) the third pers. sing. of the imperfect and second aorists of verbs in *μ*; (B) nominatives in *υν*, with another form in *υς*; accusatives in *υν* from a long nominative in *υς*; (C) first person sing. imperf. indicative in *υν* of verbs in *μ*; as *ἔδεκνυν*; (D) monosyllables in *υς*.

N.B.—These notes on quantity contain only a few leading facts to bear in mind.

V. ACCENTUATION OF SYLLABLES.

Preliminary Observations.

1. The ancient Greeks did not mark the accents; these are said to have been introduced by Aristophanes of Byzantium, about B.C. 200, to restore as far as possible the traditional pronunciation.

2. There are three accents: the acute, marked ' , which elevates the voice; the grave, not marked, which depresses it; and the circumflex, marked ~ , which denotes the elevation and depression of the voice in the same syllable.

3. Every word ought naturally to have an *acute* accent on some syllable; because it is almost impossible to pronounce any word without giving a syllable some sort of elevation; but because the voice, being once elevated, must afterwards fall, this fall may be upon the same syllable, or upon subsequent ones; if it be upon the same syllable, we have a circumflex, which can therefore never be placed over a syllable except one which is long by nature; if on the subsequent syllables, no accent is marked, but they are understood to have the *grave*, and are called *barytones*.

4. The *grave* is not therefore, properly speaking, an accent, but the loss of accent.

It is not marked, except at the end of words in the middle of a period, denoting then that these words do not exactly *acute* the last syllable, but only *sustain* it. If they *acuted* it, the effect would be that the next word would be drawn towards its predecessor, almost like an *enclitic* (see below, §. 65); and so an *acute* accent does not become a *grave* one when followed by an enclitic. However, in $\tau\acute{\iota}\varsigma$, $\tau\acute{\iota}$, the interrogative, the *acute* accent never becomes a *grave*.

5. The accent is never drawn back either in Greek or in Latin further than the *antepenultimate* syllable. The modern Greeks sometimes draw it back to the *preantepenultimate*; but this is a corruption.

General Rules.

6. If the last syllable of a word be short, the *acute* accent may be as far back as the *antepenultima*; and the *circumflex* as the *penultima*.

7. But if the last syllable be long, the *acute* accent cannot be further from the end of a word than the *penultima*, nor the *circumflex* than the last syllable.

8. If a word have the last syllable short, and if the last but one be naturally long, then, if the last but one be accented at all, it must have the *circumflex*.

9. The diphthongs $\alpha\iota$ and $\omicron\iota$, and the vowel

ω in the Attic and Ionic declensions, and in the compounds of γέλως, ἔρως, and κέρας, are in accentuation considered short; except that αι and οι in the optative are considered long, as being contracted for αιε and οιε; and in οἴκοι, adv. (at home), and in compounds of enclitics in οι (as οἴμοι), the οι is considered long.

10. Sections 6, 7, 8, 9. contain the general laws of accents; when, therefore, we say that a word is accented regularly, we mean that the accent goes back as far as these rules permit.

Names of words according to their accent; atonics; and contracts.

11. When the *last* syllable has an *acute*, the word is called . . . *oxyton*;

last but one, . . . *paroxyton*;

last but two, . . . *proparoxyton*.

When the *last* has a *circumflex*, the word is called . . . *perispome*;

last but one, . . . *properispome*.

12. The following words are called *atonic*, as being without accent: οὐ (οὐκ), ὡς, εἰ, εἶν, εἰς (εἰς), ἐξ (ἐκ), ὅ, ἦ, οἶ, αἶ. They are sometimes also called *proclitics*, as throwing their accent *forward* on the word which follows them.

13. The long penult, followed by a short final syllable, has the acute contrary to §. 8,

in εἶθε, νάχτι, and in compounds of enclitics, as οὔτε.

14. In contracted syllables, if the first of the two vowels had the acute, the contracted syllable is circumflexed; if the second, it is acuted; if neither, it has no accent.

REGULAR WORDS.

15. The following classes of words are *regular*:

A. Neuter nouns (except words ending in εἶον, and τροπᾶιον in old Attic, which are *properispome*; most trisyllabic diminutives in *ιον*, which are *paroxyton*, and about sixteen others in *όν*, which are *oxyton*. See *infra*, §. 45).

B. All comparatives and superlatives.

C. All ordinal numerals up to the 19th, inclusive.

D. All cardinals, except ἑπτά, ὀκτώ, ἐννέα, ἑκατόν.

E. Compound substantives and adj. are generally regular; but see §. 53 *et seq.*

F. Verbs—for exceptions see the next section.

ACCENTUATION OF VERBS.

16. Verbs are regular, except that

(A.) Subjunctives in *ω* of the two aorists passive, and of the present and second aor. of verbs in *μι*, are *perispome*.

(B.) Imperatives of the second aor. mid. in *οῦ* are *perispome*. These five imperatives of the second aor. act. are oxyton; *εἰπέ*, *έλθε*, *εὔρε*, *ἰδέ*, *λαβέ*; though when compounded these are regular.

(C.) Infinitives of the first aor. act., the second aor. mid., perf. passive, and all in *μαι*, except the old present inf. in *μεναι*, are *paroxyton*. The infinitive of the second aor. act. is *perispome*.

(D.) Participles of the second aorist active, and all those in *ς* of the third declension (except the first aor. act.), are oxyton. Those of the first aorist active and perf. pass. are *paroxyton*.

COMPOUND VERBS.

17. In compound verbs, the accent cannot rise beyond the accented syllable of the first part of the compound, as *ἀνέσχον*, not *ἄνεσχον*.

18. In compound verbs, an augmented syllable retains its accent; as, *εἶχον*, *παρεἶχον*.

19. In verbs in *μι*, when compounded with a dissyllabic preposition, the accent of the second aor. imp. mid. is thrown back; as, *θοῦ*, *ἀνάθου*; but when compounded with a monosyllabic preposition, the accent remains unchanged; as *ἐκθοῦ*.

20. When in composition an accented augment is dropped, the accent rests on the pre-

position, if the general rules permit; *e.g.*, *συνέλαβε* but *σύλλαβε*.

21. In composition the accent of the imperatives of the second aorists active and middle is thrown back; as, *ἐκβαλε*, *ἐκβάλου*; but not of the inf. or part. as, *ἐκβαλεῖν*, *ἐκβαλών*.

TRANSFERRING OF A DROPPED ACCENT.

22. When in simple verbs an accented augment is dropped, the accent rests on the next radical syllable; and in monosyllables, which are long by nature, it is always the circumflex, as *ἔβαλε*, *βάλε*; *ἔβη*, *βῆ*.

ACCENTUATION OF THE OBLIQUE CASES OF NOUNS.

This may be known with certainty if we know the accentuation of the nominative.

23. In the oblique cases of nouns the accent is generally on the same syllable as in the nominative, as far as the general rules permit, *e.g.* *σῶμα*, *σώματος*.

24. The genitive plural of the first declension is *perispome*, as being contracted from *άων*.

25. Except the gen. pl. of *ἀφύη*, *ἐρησίαι*, *χλούνης*, and *χρηστής*, which are *paroxyton*.

26. Except also adjectives and participles in the feminine gender, which keep the accent on the same syllable as the masculine, if they are spelt with the same letters.

27. Ποσειδών, δεσπότης, ἀδελφός, σωτήρ, ἀνὴρ, γυνή, γαστήρ, in the vocative, are *regular* (i.e., throw the accent back).

28. In the first and second declensions, and in all numbers, an *oxyton* nom. sing. has a *perispome* gen. and dat.; while the other cases remain *oxyton*, e. g., ζυγός, οὔ, ᾤ, ὄν, ὦ, οῖν, etc.

29. In the Attic second declension, the gen. in ὦ is *oxyton*; except in neuter words which are *regular*; as τοῦ λαγῶ, but τοῦ ἀνώγειω.

30. In the third declension, *oxyton* nominatives accent the penultima of the oblique cases (See §. 8).

31. Monosyllables increasing in the genitive, however; accent the genitive and dative in all numbers on the last syllable; with a circumflex if long, and an acute if short; in the other cases the last section applies; e. g., θρίξ, τριχός, τριχῶν, θριξί, τρίχα.

32. But accusative cases from such monosyllables, if themselves monosyllabic, are accented with a circumflex if long, an acute if short; as κλεῖν, ναῦν; but κίν.

33. There are ten monosyllabic words which are *paroxyton* (contrary to §. 31) in the genitive and dative dual, and genitive plural: these are, οὗς, ὠτων; παῖς, παίδων; δμῶς (a slave), δμῶν; θῶς (a jackal), θῶων; Τρῶς, Τρώων; φῶς (light); φώτων; φῶς (a

blister), φώδων; δάς, δάδων; σής, σέων; κράς, κράτων. Πās in the genitive and dative plural has πάντων, πᾷσι.

Monosyllabic participles in all the cases are exceptions to rule, §. 31—e. g., ὢν, ὄντος, ὄντι follow the rule in §. 23.

34. The syncoped word κυών is accented as if it were a monosyllable; so also are γυνή, θυγάτηρ, πατήρ, μήτηρ, ἀνήρ; except that in the vocative singular the accent is *regular*; and in the dative plural they are *paroxyton*.

35. Vocatives in οῖ and εῦ are perispome.

N.B.—The accent is placed in proper diphthongs over the second vowel; when the improper diphthongs, α, η, ω, are written with capital letters, the ι is not subscribed, but annexed, and the accent is placed before both letters; as Ὠχερο.

ACCENTUATION OF THE NOMINATIVE CASES OF NOUNS.

First declension.

36. Nouns in η of the first declension are *generally oxyton*.

37. But nouns in ύνη are *paroxyton*; and many others.

38. *Concrete* nouns in εἰά and ἰά are *oxyton*; *abstract* nouns are *regular*.

39. But feminine designations in τρια from masculines in τηρ and της, though *concrete* are *regular*.

40. Substantives in *σα*, *να*, and *πα*, with those having a double consonant, or two consonants, before *a*, are generally *regular*.

41. These terminations are generally *paroxyton*: *άα*, *έα*, *αα* (polysyllabic), *όα*, *ύα*. These are generally *regular*: *οια*, *υια*.

42. Substantives in *τής*, derived from verbs, are generally *oxyton*; not derived from verbs, *paroxyton*; but *κλεπτής*, *πλαστής*, and a few others.

43. Substantives in *ας* are generally *paroxyton*, except some *oxyton* proper nouns.

44. These are exceptions to §. 41: *γενεά* (birth), *θεά*, *στοά*, *εοιά*, *ποιά*, *ροιά*, *χροιά*, *αγυιά*, *οργυιά*, *μηρυιά*.

Second declension.

45. Nouns in *ον* being neuter are *regular*. (See §. 45).

But these are *oxyton*: *δαιτρόν*, *ελεόν*, *ερεμόν*, *εραπετόν*, *ζυγόν*, *κουλειόν*, *λουτρόν*, *μυελόν*, *ξυρόν*, *πηδόν*, *πλευρόν*, *πτερόν*, *στειλειόν*, *σφυρόν*, *υποταμνόν*, *ών*.

46. Trisyllabic diminutives in *ιον* are *paroxyton*, with *πεδίον* and *όστέον* (not diminutives). Some real trisyllabic diminutives, as *ρίζιον* (a little root), are *regular*; and many others which are only apparently diminutives.

47. Of words in *ος*, those which are uncompounded and not derived from verbs,

for the most part are *regular*; when from verbs, *oxyton*.

48. Adjectives in *άς, ής, ύς, λός, νός, ρός, κός*, verbals in *τός*, and ordinals from 20, inclusive, are *oxyton*.

49. Diminutives in *ίσκος*; also *Αίσχύλος, χοιρίλος, μεγάλοι*, and adjectives in *ίλος, ύλος, αλέος*, and verbals in *τέος*, are *paroxyton*.

Third declension.

50. *Monosyllables* are *oxyton*; but those in *ς*, with accusative in *ν*, *perispome*, with *πās* and *πῦρ*; and some others as being contracted.

51. In *polysyllabic* words, these terminations are generally *oxyton*: *άς* (*άδος*), *ής* (*εος*), *ίς* (*ιδος, ιτος, or ινος*), *ύς* (*έος or ύος*), *εύς, ώς* and *ώ* (*όος*), *άν, ίν, ήν, ών, τήρ*; as well as adjectives in *ής* (*ήτος*).

52. The others, as a general rule, and with *many* exceptions only to be learned by practice, are *regular*.

COMPOUNDS.

53. Compounds are generally *regular*. But words compounded with *αἰδω, ποιέω, ήγέομαι*, and *ᾠψ*, are *oxyton*; as *τραγῳδός, ἀρτοποιός, λοχαγός*.

54. Of words compounded with *ἔργον*, those which express a *material* occupation

are *oxyton*; as *ξίφουργός*; while those which express a *moral* quality are *properispome*; as *κακοῦργος*; or *regular*, as *πάρεργος*.

55. Words in *ος* with a short penult, which are so compounded with verbs, that the verb in the last portion of the word has an *active* relation to the noun in the first half, are *paroxyton*; as *λιθοβόλος* (*a person who pelts stones*).

56. But such compounds having a *passive* sense are *regular*; as *λιθόβολος* (*pelted with stones*).

57. The following are exceptions to §. 55: 1. Compounds with *ἄρχω* and *συλάω* are *regular*; as *ἱππαρχος*, *ἱερόσυλος*; 2. Compounds with *ἔχω* are *regular* or *properispome*; as *ἡνίοχος*, *δαδοῦχος*; 3. The four *Ἑπικ* compounds, *ἱππόδαμος*, *ἐγχέσπαλος*, *σακέσπαλος*, *πτολίπορθος*, which are *regular*, though *active* (*Donaldson's Greek Grammar, Second Edition*).

CONTRACTS.

58. The *nom.* and *acc. dual* of the second declension of contracted nouns are *oxyton* after the contraction, contrary to §. 14; e.g., *νόω*, *νώ*; *ὀστέω*, *ώ*; also adjectives like *χρῦσσεος* are contracted into *χρυσσοῦς*, contrary to the same rule, as well as *κάνεον*, *κανοῦν*; *ἀδελφίδεος*, *ἀδελφιδοῦς*; *θυγατρίδεος*, *θυγατριδοῦς*.

59. The compounds of *νοῦς*, *πλοῦς*, etc.,

draw back the accent to the penultima; as ἄνους, εἰσπλους.

60. ἄθροος is contracted ἄθρους irregularly..

61. Nouns in ῶ, ῶος, accent the final of the acc. sing. after contraction, ἡχῶα, ἡχῶ, contrary to §. 14; and similarly, συννηθέων, contracted συννήθων, and a few others.

PREPOSITIONS.

62. Prepositions of two syllables are *oxyton*; as παρά, ἀπό. Except (A) when they follow their case, for then (except ἀμφί, ἀνά, διά, ἀντί) they draw back their accent to the first. B. When they stand for ἐστί, compounded with themselves; as ἐνι, for ἐνεστι. C. When by *tnesis* they are put after the verb with which they are compounded, for then they draw it back. D. They lose their accent when the syllable on which it stands is struck off; though declinable words draw it back; as παρ' ἐμοῦ; but πόλλ' ἔχει. E. These prepositions are *atonic*; ἐν, ἐς, ἐκ; also ὧς for εἰς; but when placed after their case, they are accented.

CRASIS.

63. When two words are united into one by *crasis*, the accent of the first word is lost, and the compound has the accent of the second; but if a long vowel be formed by crasis,

it is circumflexed, when the second vowel is paroxyton with a short final; as τὸ ἔπος, τοῦ-πος; but τὸ ἀγαθόν, τὰγαθόν.

64. The accent of the elided syllable is thrown back as an acute on the preceding syllable; but if the elided word is a preposition, or ἀλλά, οὐδέ, μηδέ, ἰδέ, ἡδέ, or either of the enclitics τινά or ποτέ, the accent is lost.—*Jelf*.

ENCLITICS.

65. As the *proclitics* or *atonics* throw their accent *forward*, so *enclitics* have a tendency to throw theirs back, and are so called (from ἐγκλίνω) because they seem to lean on the word that goes before.

66. The enclitics are the following: (A) the pres. indic. of εἰμί and φημί, except the second person sing. εἶ and φής. (B) these oblique cases of the first, second, and third personal pronouns μοῦ, μοί, μέ; σοῦ, σοί, σέ; οὔ, οἷ, ἔ, νίν; σφέα σφωίν, σφισί, and the Ionic forms σφωέ, σφεών, σφέας. (C) the indefinite τίς, in all its cases, including the Attic forms, του and τω. (D) the following indefinite adverbs: πώς, πώ, πῆ, πού, ποθί, ποθέν, ποί, ποτέ. (E) the particles τέ, τοί, γέ, νύν, πέρ, θήν, and the local suffix δέ, with ῥά and κέ (κέν).

67. If an *enclitic* follow an *oxyton* word, the last syllable of the oxyton is marked with the *acute*, not the *grave*; as, καλός τις,

and this is because the two words are now considered one.

68. If an *enclitic* follow a *perispome* word, the enclitic simply loses its accent; as, καλεῖ τις; πᾶς τινων. N.B.—There is a difficulty to account for the accent on πᾶς in the latter example, if the two words are simply to be considered one.

69. After a *paroxytone* a *monosyllabic* enclitic loses its accent; a *dissyllabic* preserves its own; as, φίλος τις, but φίλοι τινές.

70. After a *properispome*, or *proparoxyton*, it throws its *acute* accent on the last syllable of the foregoing word; as, ἔτυψέ με, δῶρόν τι.

71. If *two or more* enclitics occur one after the other, they form one word with the last accentuated word, and are accented accordingly; as, ἀνθρωπός τις μοί ποτέ φησι, and καλοί γε τινές εἰσι.—Jelf.

72. *Dissyllabic* enclitics keep their own accent when the syllable which ought to receive the accent is *elided*, while *monosyllables* lose their accent; as, θεοὶ δ' εἰσίν; but θεοὶ δέ εἰσιν and μηδ' οἱ, but μηδέ οἱ.

73. The personal pronouns which are enclitic retain their accent after a preposition; as, πρὸς σέ. (N.B.—μοῦ, μοί, μέ, are never used after a preposition, always ἐμοῦ, except πρὸς με)..

74. The forms of εἰμί (otherwise enclitic), when it is not a mere copula, but means "there

is", "it is possible", or when it comes at the beginning of a sentence; or lastly, when it comes after ἀλλ', εἰ, οὐκ, μή, ὥς, καί, μέν, ὅτι, ποῦ, τοῦτ', have their accent thrown back on the first syllable; as, εἴσι θεοί, there are gods; οὐκ ἔστι.

75. The enclitic parts of φημί retain their accent when a stop (even a comma) separates them from a preceding word.

DIALECTS.

76. Many words, in Attic *proparoxyton*, are in Ionic *properispome*; as, ἔρημος Att., but ἐρῆμος Ion., while in Ionic there are no oxytons, except the oxyton prepositions.

77. Many words are distinguished by their accent; as,

ἄγός (leader). ἄγος (curse).

βίος (life). βίος (bow).

ἀλλά (but). ἄλλα, neuter pl. of ἄλλος,
and many others.

VI. OF VERSE.

The only species of verse we shall treat of here are the Tragic Iambic Trimeter, the

Comic Iambic Trimeter, Anapæstic systems, the Anapæstic Tetrameter Catalectic, the Trochaic Tetrameter Catalectic, and the Elegiac stanza.

TRAGIC IAMBIC TRIMETER.

1. This verse is called tragic because it is employed chiefly by the Greek tragic writers.

2. When pure it consists of six iambs.

3. But it admits (A) the tribrach into any place but the last; (B) the spondee into the uneven places; (C) the dactyl into the first and third; (D) the anapæst into the first; (E) but in the case of a proper name, the anapæst may be admitted into any place except the last, provided it be entirely contained within the proper name, so that two short syllables are enclosed between two longs in the same word.

4. The tribrach is very rarely found in the fifth foot, nor must the second syllable of a tribrach or a dactyl be a monosyllable incapable of beginning a verse, or the preposition *ἐς*, or the last syllable of a word.

5. The dactyl is more common in the third foot than in the first.

6. The anapæst in the first foot ought to be included in the same word, unless where the line begins with the article or with a preposition followed immediately by its case.

7. More than two trisyllabic feet should

not be in the same verse, nor should they be contiguous.

8. The two principal cæsuras of this verse are the penthemimeral (in the third foot), and the hephthemimeral (in the fourth foot). The former is the more common. A line without either is generally faulty.

9. The first syllable of the fifth foot must be short if it ends a word of two or more syllables. This is called Porson's pause.

THE COMIC IAMBIC TRIMETER.

10. The comic iambic trimeter admits an anapæst into every place except the last; a dactyl into the fifth; lines without cæsura; violates Porson's pause, and permits the concurrence of trisyllabic feet.

ANAPÆSTIC VERSE.

11. This species of verse is measured by pairs of feet.

12. We generally find in the dramatic poets these verses in systems, consisting of dimeter lines, interspersed occasionally with a monometer, and ending with a dimeter catalectic (called a *paræmiac*), so connected together by *synaphia*, that they run on from the beginning to the end of the *paræmiac*, as if they all formed but one verse; so that the last syllable of every anapæst or spon-

dee, if not naturally long, must be made long by position, at the end of a line, as well as in other places, and no hiatus is allowed between the lines.

13. The *paræmiac* is so called from the circumstance of proverbs (*παροιμιαί*) being frequently found in this measure.

14. A dactyl or a spondee may be substituted in any place for an anapæst, but a dactyl should never precede an anapæst.

ANAPÆSTIC TETRAMETER CATALECTIC,
ARISTOPHANIC.

15. This measure consists of a *dimeter* and a *paræmiac*.

16. A dactyl is never found in the fourth and sixth places, nor can a dactyl ever immediately precede an anapæst.

17. The fourth foot must always end with a word.

TROCHAIC TETRAMETER CATALECTIC.

18. This verse, when pure, consists of seven trochees, followed by a catalectic syllable. In all the places the trochee may be sometimes resolved into a tribrach; and in all the *even* places, a spondee is admissible, which is sometimes resolved into an anapæst, and very rarely (except for proper names) into a dactyl.

19. In the tragic poets the fourth foot

always ends with a word that allows a pause in the sense. Aristophanes does not observe this rule.

20. The sixth foot cannot be a spondee or anapæst, if the verse end with a word forming a cretic (---), or with a preposition and its case together forming the same foot.

21. The comic, like the tragic tetrameter, admits a dactyl only in the case of a proper name. It neglects the rule contained in §. 12.

THE ELEGIAC STANZA.

22. The rules for this stanza are pretty much as in Latin; only more license is allowed in the ending of the short line, and a hiatus is sometimes permitted in the long one.

APPENDIX I.

EXAMINATION PAPERS ON THE FOREGOING
MEMORANDA.

I. ORTHOGRAPHY AND ETYMOLOGY.

1. Which language, Greek or Latin, is older *in its present form*, and for what two reasons?

2. By what two tribes was the Greek language formed? where did they come from? and by what course respectively?

3. What are the three derivations given to the name *Pelasgi*?

4. What parts of Greece were Pelasgian? How did the Dorians, Ionians, and Æolians gradually become distinguished from each other? and what is the derivation of their names respectively? Whence arose the Epic dialect?

5. How were the Æolic, the Doric, the Ionic, and the other dialects formed? What dialect was sometimes called the old Ionic? By what general principles were these several dialects distinguished? How came Herodotus to write in Ionic, and Pythagoras in Doric, the former being a Dorian and the latter an Ionian?

6. What change did Simonides make in

the alphabet? and when? When was this publicly adopted? What was the digamma? and what was Bentley's discovery?

7. What nouns have $\alpha\varsigma$ in the genitive, besides those in α pure and $\rho\alpha$? Whence arose the Latin nom. in α and the old Latin genitive in ai ?

8. What was the original genitive singular of words of the first declension in $\eta\varsigma$ and $\alpha\varsigma$? and what the original gen. plural of all words of this declension, and how came it to be circumflexed? To what dialect is the dat. pl. in $\alpha\iota\varsigma$ confined?

9. Explain the use of the Homeric suffix $\phi\iota$?

10. What peculiarity has the Attic dialect in the vocative of the second declension?

11. Mention what words of the second declension you know, which are masculine in the singular, and masculine or neuter in the plural.

12. What one word is neuter in the singular, and masculine or neuter in the plural?

12. What peculiarities in their declension have $\alpha\lambda\omega\varsigma$, $\mu\acute{\eta}\tau\rho\omega\varsigma$, $\gamma\acute{\epsilon}\lambda\omega\varsigma$, $\tau\upsilon\phi\acute{\omega}\varsigma$, $\iota\delta\rho\acute{\omega}\varsigma$, $\mu\omicron\nu\acute{o}\kappa\epsilon\rho\omega\varsigma$, $\xi\omega\varsigma$, $\acute{\alpha}\gamma\acute{\eta}\rho\omega\varsigma$?

II. ETYMOLOGY (*continued*).

1. What words of the third declension whose genitive ends in *ος* pure, do not contract?

2. What terminations in the third declension are always masculine? feminine? and neuter?

3. What peculiarities in declension have Ἀπόλλων and Ποσειδών? What rule do they in the vocative violate? What is the rule about the vocative of oxytons?

4. What words suffer syncope in the genitive and dative singular and dative plural? What is the rule about the accusative of words in *υς*? What is the termination of the vocative of words in *ω* and *ως*?

5. How is τέρας contracted? What is the quantity of the contracted *a* in the plural in Homer? What word in *ας* is declined in Attic after the Ionic fashion?

6. What peculiarity have words in *ων*, gen. *ονος* and *ωνος*? What ἀηδών and what χελιδών? In words in *εύς*, what is the nom. and acc. plural in old Attic? In new Attic is the acc. plural generally contracted?

7. What are the nominatives and accusatives plural respectively of βούς, γραῦς, χοῦς, ροῦς?

8. What are "Heteroclites"? What nouns

are of the first and third declensions throughout? What nouns of the third declension otherwise have accusatives in *η*, or *ην*? What is the vocative of *Στρεψιάδης*? Can you mention any nouns at once of the first and third declensions? What peculiarities have *πρόχοος* and *Οιδίπους*? What peculiarities have *πάτωρ*, *μήτωρ*, *Μίνως*, *γέλωρ*, *ὄρνις* (*ὄρνιθος*)?

9. What are "Metaplasts"? What peculiarities have *δένδρον*, *ἵκτινος*, *ὑσμίνη*, *κλάδος*, *κοινωνός*, *κρίνον*, *ἀνδράποδον*, *λᾶας*, *ὄνειρος*, *πῦρ*, *υἷος*, *δόρυ*, *γόνυ*?

10. For what do *δῶ*, *ἔρι*, *κρί*, *ἄλφι*, stand, and where are they found?

11. What mean "abundants"? What other forms have *ζυγός*, *ἑρετμός*, *πλευραί*, *φθόγγος*, *χώρος*, *δάκρυ*? What peculiarities of signification have *πρέσβυς*, *πρεσβύτης*, and *πρεσβευτής*?

12. What irregularities have *ἄναξ*, *Δημήτηρ*, *μάρτυς*, *δόρυ*, *ναύς*, *ἑγχελὺς*, *θέμις*, *Θέμις*, *Ζεύς*, *θρίξ*, *κλείς*, *οὖς*, *πνύξ*, *σκῶρ*, *κάρα*, *χρῶς*, *χείρ*? What parts have the "defectives" *δέμας*, *ὄσσε*, *μάλης*, *ἡλέ*, *μέλε*, *ἄρνός*? What words are indeclinable?

III. ETYMOLOGY (*continued*).

1. What is the feminine of ὄγδοος? How are adjectives in εος and οος contracted in the feminine? How are ἡεις and ὀεις contracted? How are adjectives in ἥς pure contracted in acc. sing.? What is the genitive of simple adjectives in ις, of compounds of πόλις, πούς, ὀδούς, and compounds in κερως, γελως, ερως? What does the neuter plural of adjectives in ως generally end in? What are the feminines of μάκαρ and πένης?

2. Compare κενός, στενός, λᾶρος, οἰζυρός, ὑβριστής, πέπων, πίων, βλάξ, γεραίος, σχολαίος, σπονδαίος, περαιός, παλαιός, θειρός, εὔδιος, ἡσυχος, ἄκρατος, λάλος, ἐχθρός, ἄμορφος, ἴδιος, ἴσος, ἄφθονος, ὀρθριος, μέσος, νέος, φίλος, ὄψιος, ἐρρώμενος, ἄπονος, ἐπίποδος, ὀψοφάγος, πτωχός, ταχύς, βαθύς, βραδύς, ἐλαχύς, γλυκύς, μακρός, ἀλγεινός, ὀλίγος, ἐπίχαρις.

3. How are primitive adverbs in ω compared? What is the rule given in ordinary grammars for the formation of the comparatives and superlatives of adverbs, and how may the comparatives of adverbs be otherwise formed from the comparatives of the corresponding adjectives?

4. What did the Greeks use for cyphers? Write down 2548 in Greek letters.

5. How are numeral substantives formed?

6. What are the emphatic forms of the oblique cases of ἐγώ? What is the obsolete nominative of οὗ? and what is the different use of οὗ in Attic and Ionic? What are the uses of σφέ, μίν, νίν, σφίν, in the poets?

7. What are the different uses of αὐτός? What do the Attics generally write for τὸ αὐρό? Does the same analogy hold good in Attic in any other pronouns? What are the Attic forms for the genitives and datives sing. and the accusatives pl. neut. of ὅστις, and τις (indef.)? Where do we find first the pronoun δεῖνα? How is it declined?

8. What are the chief significations of the middle voice? and of the imperfect, aorist, and perfect tenses? What was the ancient termination of the pluperfect active? Have we any remnant of this form in Attic? How is the Æolic aorist optative formed, and what parts of it are common even in Attic?

9. What is peculiar in the augment or reduplication of the following words: μνάω, πτάομαι, βλάπτω, λαμβάνω, λέγω (I gather), μείρομαι, ῥέω (I say), βούλομαι, δύναμαι, μέλλω, ἰάω, ἐθίζω, ἔθω, ἔω, ἐλίσσω, ἔλκω, ἔλω, ἔπω, ἔπομαι, ἐργάζομαι, ἔρπω, ἐρπύζω, ἐστιάω, ἔχω, ἐορτάζω, ἔοικα, ἔολπα, ἔοργα, οἰνίζω, οἰκουρέω, οἰστρέω, οἰνόομαι, ἀναίνω, εὐχομαι,

εὐρίσκω, ἄγνυμι, ἀλίσκομαι, ἀνδάνω, ὠνέομαι, ὠθέω, οὐρέω, ὀράω, ἀνοίγω, χρῆν, ἔζομαι?

10. What is there to be said about the augments of ἀντιδικέω, ἐπιθυμέω, ἐγκωμιάζω, ἐγχειρέω, προφητεύω, ἐνεδρέω, ἐπιτηδεύω, ἀπολογέω, προξενέω, συνεργέω, ὑποπτεύω, ἀμφιγνοέω, ἀμφιέννυμι, ἀμφισβητέω, ἀνοίγω, ἀφίημι, καθίζω, καθέζομαι, καθῆμαι, ἀνέχομαι, ἀνορθόω, ἐνοχλέω, παροινέω, διαιτάω, διακονέω, ἀμφισβητέω, δυσωπέω?

11. What is the Attic reduplication, and what verb has it in the second aorist?

12. Mention any verbs in ζω that have the future in ξω; and in γξω; and in σω and ξω. What is the Attic future? What are the futures respectively of ἐσθίω, πίνω, φάγω, χέω, γελάω, ἐλαύνω, θλάω, περάω, σπάω, φθάνω, χαλάω, ἀλέω, ἀρκέω, ἰμέω, ζέω, νεικέω, ξέω, τελέω, τρέω, αἰδέομαι, ἄέομαι, ἄρώ, ὄμνυμι, θέω, νέω, πλέω, πνέω, ῥέω, καθέζομαι, κλαίω, μάχομαι.

IV. ETYMOLOGY (*concluded*).

1. What is the termination of the first aor. of verbs in ιαίνω and ραίνω? Of ἰσχυαίνω, λευκαίνω, ὀργαίνω, πεπαίνω, κραίνω, καθαίω,

κοιλαίνω, σαίνω, σημαίνω, ὑφαίνω, φλεγμαίνω, εὐφραίνω, μαραίνω, μαινώ, τιτραίνω, τίθημι, ἵημι, δίδωμι, φέρω, ἔπω, καίω, σεύω?

2. How do dissyllables in λω and ρω form the perfect active, and how polysyllables? What is the perfect active of φαίνω, κρίνω, μένω? How is the perfect subjunctive active supplied? and what in general is the meaning (as to tense) of perfects active which have a subjunctive?

3. What is the perfect passive of στρέφω, ρέφω, τρέπω, φαίνω, αἰσχύνω, ἀκούω, γνῶω, θραύω, κελεύω, κυλίω, ξύω, παίω, παλαίω, πλέω, πρίω, πταίω, σείω, ὕω, χόω, χράω, χρίω, ψαύω, ὠθω, δράω, κλαίω, κονίω, κλείω, κρούω, ψάω, λύω, αἰνέω, ἀρόω, ἐλάω, δέω, χέω, σεύω, φθίω, δέω, πίνω?

4. What are the perfects and first aorists passive of μνάω, ῥωννύω, χράομαι, παύω, σῶζω, εὐρίσκω, τίθημι, ἔχω, ἵημι, ῥέω, αἰνέω, αἰρέω, θύω?

5. What are the first aorists passive of θύω, τίθημι, τρέπω, τρέφω, στρέφω?

6. What are the second aorists active of τρέπω, λήθω, τρώγω, πλέκω, τέμνω, θείνω, θέρω, δέρκω, πέρθω, ἄγω, φράζω, φλάζω, βλάπτω, κρύπτω, βάπτω, θάπτω, ράπτω, ρίπτω, σκάπτω?

7. What are the second perfects of πλήσσω, κράζω, φράζω, ἄγνυμι, ἀνδάνω, ἀκούω, ἔρχομαι, δαίω, δίω, ῥήσσω, ἔθω, ἔργω, ἔλπω?

8. What verbs never have a third future? What verbs have an independent subjunctive and optative of the perfect passive? What verbs in $\acute{\alpha}\omega$ take η instead of α in contraction; and what in $\acute{\omicron}\omega$ take ω instead of $\omicron\upsilon$ and $\omicron\iota$? In what verbs is $\sigma\theta\alpha$ found in Attic as a termination to the second person singular?

9. What do we find for the second pers. sing. pres. indic. of verbs in μ (derived from prim. in $\acute{\epsilon}\omega$ and $\acute{\omicron}\omega$) in the Ionic dialect? Instead of $\delta\iota\delta\omicron\iota\eta\mu\epsilon\nu$ and the like, what do we sometimes find in Attic? How is the second aorist of verbs in μ declined? In what respect are three verbs exceptions to this rule? What was the ancient termination of the present imperatives, and in what four verbs alone is it now to be found? How do other verbs in μ form this part? What are the second aorist imperatives of $\tau\acute{\iota}\theta\eta\mu$, $\delta\acute{\iota}\delta\omega\mu$, $\acute{\iota}\eta\mu$, $\acute{\epsilon}\chi\omega$, respectively? What are the infinitives of $\acute{\alpha}\eta\mu$ and $\kappa\acute{\iota}\kappa\eta\mu$.

10. What parts do verbs in μ always want? What are the first aorists of $\tau\acute{\iota}\theta\eta\mu$, $\delta\acute{\iota}\delta\omega\mu$, $\acute{\iota}\eta\mu$, and how are they declined throughout? In Attic, what is the termination of the third person plural pres. indic. of verbs in μ ? What parts of $\acute{\iota}\sigma\tau\eta\mu$ are intransitive? What form is more common than $\tau\acute{\iota}\theta\epsilon\sigma\alpha\iota$, and what do we sometimes find for $\tau\acute{\iota}\theta\epsilon\iota\mu\epsilon\nu$? What is the perfect active of $\tau\acute{\iota}\theta\eta\mu$ and $\acute{\iota}\eta\mu$ respectively? What do we sometimes find for $\acute{\alpha}\phi\acute{\epsilon}$ -

μην (second aorist middle of ἀφίημι)? Mention any deponent verbs that belong to verbs in μ. What other form is there for ἔφην, ης, η, in familiar language?

11. What are the masculine and feminine terminations of patronymics? What of the patronymics of animals? Of diminutives? What do substantives derived from verbs denote?

12. What terminations express an agent? manner of action? the thing done? What three different ideas do substantives derived from adjectives denote?

13. What do verbs derived from nouns generally end in? and what do they respectively denote? What do frequentatives end in? What inceptives? What desideratives?

V. SYNTAX.

1. When οὗτος (as well as ὅδε, ἐκεῖνος, πᾶς, ἑκάτερος, ἀμφοτέρως, ἄμφω, ἄκρος, μέσος, ὅλος, ἡμισυς, ἔσχατος) is found with the article and a substantive, what two arrangements are admissible?

2. Does the article mark the subject or

the predicate? When is it omitted? What is the effect of joining the article to an adverb, an inf. mood, or a conditional clause? How does the position of the article show an adjective to be a predicate, not an epithet?

3. Explain the attraction of the relative and of the antecedent. What is the difference between οὗτος and ὅδε? between πατήρ ἡμέτερος and πατήρ ἡμῶν? What is the meaning of σὺς πρόθος?

4. Does a neuter plural *always* in Attic take a singular verb? Is a singular verb ever found with a masculine or feminine plural? When in Attic? Is the nominative of a participle ever used absolutely?

5. What is the original idea of the genitive case, and what the derived meanings? What verbs and adverbs generally govern the genitive? What case is *generally* used as an absolute case? and what in exclamations?

6. What are the original and what the derived meanings of the dative? of the accusative? Hence what classes of words take the accusative, and what the dative?

7. What cases do the prepositions govern respectively? What is the original meaning of each, and what its derived meaning with each case?—*ἀντί, πρό, ἀπό, ἐκ, ἐν, εἰς, σύν, διά, κατά, ὑπέρ, ἀνά, ἀμφί, περί, ἐπὶ, μετά, παρά, πρόσ, ὑπό*?

8. What are the three different ways in

which the expression, "I do not deny that it is so", may be rendered into Greek? and with what different shades of meaning? What are the different uses of $\epsilon\iota$ in conditional propositions (see. ii., 45, 66)? What mood do relatives followed by $\alpha\upsilon$ take? What words are used in the expression of a wish? and with what differences of meaning? How is *whenever* sometimes made with $\epsilon\iota$? $\omicron\lambda\omicron\theta' \omicron\upsilon\nu \delta \delta\rho\alpha\sigma\omicron\nu$? What are the two ways of explaining this phrase; how is the use of the infinitive mood for an imperative to be explained?

9. What is the difference between $\omicron\upsilon$ and $\mu\eta$ in an interrogation? What are the two meanings of $\omicron\upsilon \mu\eta$? What is the explanation of $\omicron\upsilon\chi \delta\tau\iota$ and $\mu\eta \delta\tau\iota$ used for $\omicron\upsilon \mu\omicron\nu\nu$? What does $\omicron\upsilon\chi \delta\pi\omega\varsigma$ sometimes stand for? What is the Greek for "much less"? How is "whenever" made in present or future acts? in past acts? How is "after" made? "until"? What are the different uses of $\pi\rho\acute{\iota}\nu$ and $\pi\rho\acute{\iota}\nu \eta$?

10. How is "that" made after verbs of saying? When may it be made by $\omega\varsigma$? What is the construction of $\omega\sigma\tau\epsilon$? What is the difference between $\omicron\upsilon\nu$ and $\alpha\grave{\rho}\alpha$? How is a purpose expressed? A conclusion that will certainly come to pass? A negative purpose? What is the construction of $\delta\pi\omega\varsigma \mu\eta$? How do we make "on condition that"? and what negative is used here? When a subj. and opt. both depend on a verb in a his-

torical sense, what is the difference between them? When have we the indicative after *ἵνα*? How do we express "because"? What is the difference between *εἰ μή* and *εἰ οὐκ* with the indicative? What is the meaning of *γοῦν*? *καὶ γάρ*? *ἀλλὰ γάρ*? *οὐ γὰρ ἄν*? *μέν γε*? *γέ μὲν*? *καὶ δὴ*? *καὶ περ*? *καὶ τοι*? *καὶ ταῦτα* in Attic?

11. Show by examples the different uses of the particle *ἄν*.

12. What is the construction with another verb of *ἔχω*, *τυγχάνω*, *κύρω*?

13. What is the difference between *ἐπίσταμαι ποιεῖν* and *ἐπίσταμαι ποιῶν*?

14. What is the construction of verbal adjectives in *τέος*?

VI. DIALECTS.

1. Name the chief dialects? Where were they spoken respectively?

2. Name some of the *chief* peculiarities of the Doric.

3. Of the Æolic.

4. Of the Ionic.

5. Of the old Attic.

6. Of the new Attic.

7. Of the Epic.

8. Who were the chief writers in each of these dialects? and were any of the dialects considered peculiarly suitable for certain species of composition?

9. Which of the dialects did the Epic of Homer most nearly resemble?

10. Turn the following passages into common Greek, and translate:

A. ÆOLIC (*Sappho*).

Ποικιλόφρον, ἀθάνατ' Ἀφροδίτα,
 Παῖ Διὸς δολοπλόκε, λίσσομαί τε
 Μή μ' ἄσαισι¹, μηδ' ὀνίαισι² δάμνα,
 πότνια, θυμόν.

Ἄλλὰ τυῖδ' ἔνθ³, αἱ ποκα κατέρωτα⁴
 Τᾶς ἑμᾶς αὐδᾶς αἰτοῖσα πολλᾶς

Ἐκλυες, πατρός τε δόμον λιποῖσα
 χρύσειον, ἦνθες,

Ἄρμ' ὑποσδεύκασα⁵· καλοὶ δὲ τ' ἄγον
 Ὀκίες στρῶθιοι, περὶ γᾶς μελαίνας
 Πυκνὰ δινεῦντες πτέρ' ἀπ' ὠρανῶ θέ-
 ρευς⁶ διὰ μέσσω.

¹ cares; ² for ἀνίαισι, troubles; ³ for τῇδε ἔνθα, come hither; ⁴ for καὶ ἐτέρωθι, at other times also; ⁵ for ὑποζεύξασα, yoking; ⁶ for θέρους, of summer.

B. IONIC (*Herodotus*).

Πρὸς δὲ τοὺς κώγωπας ἀφθόγους ἰόντας
 τὰδε σφί ἐστι μεμηχανημένα· τοὺς μὲν τὰ ἄνω

τῶν ἐλέων οἰκέοντας οἱ πύργοι ὠφελέουσι, ἐς οὓς ἀναβαίνοντες κοιμούνται· οἱ γὰρ κώνωπες ὑπὸ τῶν ἀνέμων οὐκ οἴοι τε εἰσι ὑψοῦ πέτεσθαι. τοῖσι δὲ περὶ τὰ ἔλεα οἰκέουσι τάδε ἀντὶ τῶν πύργων ἄλλα μεμηχάνηται· πᾶς ἀνὴρ αὐτέων ἀμφίβληστρον ἔκτεται, τῷ τῆς μὲν ἡμέρης ἰχθύς ἀγρεύει, τὴν δὲ νύκτα αὐτῷ χράται ἐν τῇ ἀναπαύεται κοίτῃ· περὶ ταύτην ἴσῃσι τὸ ἀμφίβληστρον, καὶ ἔπειτα ἐνδὺς ὑπ' αὐτῷ καθεύδει. Οἱ δὲ κώνωπες, ἣν μὲν ἐν ἱματίῳ ἐνελιζάμενος εὖδῃ, ἢ σινδόνι, διὰ τούτων δάκνουσι, διὰ δὲ τοῦ δικτύου οὐδὲ πειρῶνται ἀρχήν.

C. DORIC (*Theocritus*.)

Ἄ πενία, Διόφαντε, μόνα τὰς τέχνας ἐγείρει
 Αὐτὰ τῷ μόχθοιο διδάσκαλος· οὐδὲ γὰρ εὖδεν
 Ἀνδράσιν ἐργατίναισι κακαὶ παρέχοντι μέριμ-
 ναι.

Κἄν ὀλίγον νυκτός τις ἐπιψάυῃσι τὸν ὕπνον,
 Αἰφνίδιον θορυβεῦσιν ἐφιστάμεναι μελεδῶναι.
 Ἰχθύος ἀγρευτῆρες ὁμῶς δύο κείντο γέροντες,
 Στρωσάμενοι βρύον αὖον ὑπὸ πλεκταῖς καλύ-
 βαισιν,

Κεκλιμένοι τοίχῳ τῷ φυλλίνῳ· ἐγγύθι δ' αὐτοῖν
 Κεῖτο τὰ ταῖν χειροῖν ἀθλήματα, τοὶ καλαθίσκοι,
 Τοὶ κάλαμοι, τᾶγκιστρα, τὰ φυκιόεντά τε λῆδα,
 Ὀρμειαὶ, κύρτοι τε, καὶ ἐκ σχοίνων λαβύρινθοι,
 Μήρινθοι, κῶās τε, γέρων τ' ἐπ' ἐρείσμασι λέμ-
 βος.

Νέρθεν τᾶς κεφαλᾶς, φορμὸς βραχὺς, εἴματα,
 πῖλοι.

Οὗτος τοῖς ἀλιεῦσιν ὁ πᾶς πόνοσ, οὗτος ὁ πλοῦ-
τος.

Οὐδείς δ' οὐ χύτραν εἶχ', οὐκ ἵνα, πάντα πε-
ρισσὰ,

Πάντ' ἐδόκει τήνας ἄγρας πενία σφιν ἐταίρα.

D. OLD ATTIC (*Sophocles*).

Οὐ γάρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε,
Οὐδ' ἡ ξύνοικος τῶν κάτω θεῶν Δίκη,
Οἱ τοὺς ἐν ἀνθρώποισιν ὤρισαν νόμους.
Οὐδὲ σθένειν τοσοῦτον ψόμην τὰ σὰ
Κηρύγμαθ', ὥστ' ἄγραπτα κάσφαλη θεῶν
Νόμιμα δύνασθαι θνητὸν ὄνθ' ὑπερδραμεῖν.
Οὐ γάρ τι νῦν γε κάχθες, ἀλλ' αἰέ ποτε
Ζῆ ταῦτα, κούδεις οἶδεν ἐξ ὅτου φάνη.

E. MIDDLE ATTIC (*Plato*).

Ἐπειδὴ γὰρ οὖν, ὦ ἄνδρες, ὃ τε λύχνος ἀπες-
βῆκει καὶ οἱ παῖδες ἔξω ἦσαν, ἔδοξέ μοι χρῆναι
μηδὲν ποικίλλειν πρὸς αὐτόν, ἀλλ' ἐλευθέρως
εἰπεῖν ἃ μοι ἐδόκει. καὶ εἶπον κινήσας αὐτόν,
Σώκρατες, καθεύδεις; Οὐ δῆτα, ἦ δ' ὅς. Οἶσθα
οὖν ἃ μοι δέδοκται; Τί μάλιστα; ἔφη. Σὺ ἐμοὶ
δοκεῖς, ἦν δ' ἐγὼ, ἐμοῦ ἐραστῆς ἄξιος γεγονέναι
μόνος, καὶ μοι φαίνει ὀκνεῖν μνησθῆναι πρὸς
με.

F. NEW ATTIC (*Demosthenes*).

Πῶς οὖν ταῦτα παύσεται; ὅταν ὑμεῖς, ὦ ἄνδρες Ἀθηναῖοι, τοὺς αὐτοὺς ἀποδείξητε στρατιώτας καὶ μάρτυρας τῶν στρατηγοῦμένων καὶ δικαστὰς οἵκαδ' ἐλθόντας τῶν εὐθυνῶν, ὥστε μὴ ἀκουεῖν μόνον ὑμᾶς τὰ ὑμέτερ' αὐτῶν, ἀλλὰ καὶ παρόντας ὁρᾶν· νῦν δ' εἰς τοῦθ' ἤκει τὰ πράγματα αἰσχύνης, ὥστε τῶν στρατηγῶν ἕκαστος δις καὶ τρίς κρίνεται παρ' ὑμῖν περὶ θανάτου, πρὸς δὲ τοὺς ἐχθροὺς οὐδεὶς οὐδὲ ἅπαξ αὐτῶν.

G. EPIC (*Homer*).

ὦς ἔφαθ'. Ἔκτωρ δ' αὖτ' ἐχάρη μέγα, μῦθον
ἀκούσας,
καὶ ῥ' ἔς μέσσον ἰὼν, Τρώων ἀνέεργε φάλαγγας,
Μέσσου δουρὸς ἐλών. τοὶ δ' ἰδρύνθησαν ἅπαν-
τες.
Κάδ δ' Ἀγαμέμνων εἶσεν ἑκκλήμδας Ἀχαιοὺς.
Κάδ δ' ἄρ' Ἀθηναίη τε καὶ ἀργυρότοξος
Ἀπόλλων
Ἐξέσθην, ὄρνισιν ἰοικότες αἰγυπιοῖσιν,
Φηγῶ ἔφ' ὑψηλῇ πατρὸς Διὸς αἰγιδόχοιο,
Ἀνδράσι τερπόμενοι· τῶν δὲ στίχες εἶατο
πυκναὶ
Ἀσπίσι καὶ κορύθεσσι καὶ ἔγχεσι πεφρικυῖαι.

VII. QUANTITY.

1. In what respect do the *general* laws of Greek and Latin quantity differ? and how do the Epic and Attic dialects differ with respect to position before a mute and a liquid?

2. What is the rule with respect to the increment of nouns in *αξ*, *ιξ*, *υξ*?

3. What nouns in *a* of the first declension have the final short? and what generally long? What is the quantity of the final of *βασίλεια* (a queen)? of *βασιλεία* (royalty)? and on what principle are they different?

4. What is the quantity of *αν* in the accusative, and *a* in the vocative of the first declension? Of *a* in the dual?

5. What is the quantity of final *ας* in the first declension? Is there an exception?

6. What is the quantity of final *ις* and *υς* of the third declension?

7. What is the quantity of *a*, *ας*, *αν* in verbs?

8. What of the penult of verbs in *ινω*, *υνω*, *υρω*, *υχω*? What of *ανω*? Is there any exception to the last?

9. What rule is given for the penult of verbs in *άω*? Whence arises the difficulty of knowing its quantity in Attic?

10. When is *a* long in the increment of words in *αξ*? and *i* in that of words in *ιξ*?

11. What is the quantity of the penult of comparatives in *των* in Epic and Attic respectively?

12. What is the quantity of *a* in the increment of *ας*, *αυος*? of *κρας*? of *λας*?

13. What is the quantity of *a* and *υ* in the inflections of verbs *generally*? What in second aorists in *υυ*?

VIII. ACCENTUATION.

1. Did the Greeks of the time of Sophocles mark accents? Who first marked them, and for what purpose? How many accents are there? How are they marked? How are they marked on diphthongs? What are the different names which words acquire from the position of the accent? Name the following words accordingly: *φιλέω*, *θεός*, *πῦρ*, *κατά*, *ἔτυψα*, *ποιῆσαι*, *ποίησαι*, *ποίησαι*.

2. What are the *general* rules with respect to the position of the accent? What do we mean by saying that a word is regular? What is the quantity of the diphthongs *αι* and

οι with respect to accentuation? With what exceptions? Is there any other letter naturally long which, under certain circumstances, is considered short in accentuation?

3. In the case of the elision of an accented syllable, what becomes of the accent?

4. Are there any words which have no accent? What are they? and how are they called?

5. What classes of words are *regular*? With what exceptions in the case of neuter nouns? of cardinal numbers?

6. In verbs, what subjunctives are not *regular*? What imperatives? What infinitives? What participles?

7. What parts of the verb are *perispome*? What *oxyton*? What *paroxyton*?

8. In compound verbs, beyond what point can the accent not go back?

9. What is the rule about the second aor. imper. mid. of verbs in *μι* when they are compounded with prepositions?

10. When an accented syllable is dropped in composition, what becomes of the accent? Accent συλλαβε.

11. In composition, what becomes of the accents of the imperatives and infinitives of the second aorists active and middle? Accent εκβαλε, εκβαλειν.

12. What becomes of the accent in simple verbs when an accented augment is dropped?

13. What is the general rule about the accent in the oblique cases of nouns?

14. What is the accent of the genitive plural of the first declension? With what exceptions?

15. What six words throw the accent back in the vocative?

16. What is the accentuation of the genitives and datives of all numbers from oxyton nominatives of the second declension? of the other cases?

17. In the Attic second declension, what is the accentuation of the genitive case?

18. What is the rule for the accentuation of the oblique cases from oxyton polysyllabic nominatives in the third declension? and from monosyllables?

19. What ten monosyllabic words of the third declension are paroxyton in the genitive and dative dual and genitive plural, contrary to the last rule? and what is the rule with respect to monosyllabic participles?

20. What syncoped words are accented in the oblique cases like monosyllables, and with what exceptions in particular cases? What vocatives are always perispome?

21. What is the *general* rule for the accentuation of nominatives in η of the first declension? What of nominatives in $\upsilon\eta$, $\epsilon\alpha$, $\iota\alpha$, $\tau\rho\iota\alpha$, $\sigma\alpha$, $\nu\alpha$, $\rho\alpha$, $\alpha\alpha$, $\epsilon\alpha$, $\alpha\iota\alpha$, $\sigma\alpha$, $\nu\alpha$, $\omicron\iota\alpha$, $\upsilon\iota\alpha$, $\tau\eta\varsigma$, $\alpha\varsigma$? How do we accentuate $\gamma\epsilon\nu\epsilon\alpha$,

θεα, στοα, ποια, ροια, χροια, ἀγνια, ὀργνια, μητρνια?

22. What neuter nouns are oxyton?

23. What of trisyllabic diminutives in *ιον*? any other words in *ον* paroxyton? and any exceptions to the trisyllabic diminutives?

24. What *general* rule may we give for the accentuation of words in *ος* in the second declension?

25. What terminations and what classes of adjectives are oxyton?

26. What terminations of adjectives, and what of substantives (in *ος*), are paroxyton?

27. In the third declension, how are monosyllables generally accented?

28. What terminations of polysyllabic words are generally oxyton?

29. What may we say of other terminations?

30. How are compounds generally accented, and with what exceptions?

31. Accentuate *νω* contracted for *νόω*; *κανουν* for *κάνεον*; *χρυσους*; *ἀδελφιδους*; *θυγατριδους*; *ἀθρους*; and state what rules they form exceptions to.

32. How are prepositions accented?

33. When two words are united by *crasis*, what becomes of the accent?

34. What is the meaning of an *enclitic*? which are the *enclitics*? and state the rules which govern the accentuation of monosyl-

labic and dissyllabic enclitics respectively, after oxyton, paroxyton, perispome, and properispome words.

35. When two or more enclitics occur one after the other, how are they accented?

36. How do dissyllabic, and how monosyllabic enclitics when the syllable that ought to receive the accent is elided?

37. How do the personal pronouns that are enclitic, after a preposition?

38. In what sense are the generally enclitic parts of the present tense of εἰμί no longer enclitic? and after what words?

39. When do the enclitic parts of φημί retain their accent?

40. What is there peculiar about the accentuation of the Ionic dialect?

41. Mention any words distinguished by their accent?

IX. VERSE.

1. Draw a scheme of Tragic Iambic Trimeter. What restrictions are there on the anapæst in the first foot? and what on the tribrach in the fifth? What is the meaning

of Porson's pause? What are the chief cæsuras in this kind of verse? How is an anapaest admitted to introduce a proper name?

2. In what does the comic Iambic trimeter differ from the Tragic?

3. Of what feet does the Trochaic tetrameter catalectic consist when pure? What other feet are admissible in tragedy, and with what restrictions, in the even places? and in the odd?

4. What liberties do comic poets allow themselves in this verse?

5. Explain *synaphia* in anapaestic systems. What means a *paræmiac*, and whence its name?

6. What species of anapaestic verse is very common in the dialogue of Aristophanes? and what are its peculiarities? What foot must end with a word?

7. In what respect does Greek Elegiac verse differ from Latin?

APPENDIX II.

EXERCISES ON ACCENTUATION.

Accentuate, writing down the rules,—

1. Πρωτον μεν ουν, ως ουκ ενομιζεν ους η πολις νομιζει θεους, ποιω ποτ' εχρησαντο

τεκμηριῷ; θυνων τε γὰρ φανερός ἦν πολλακίς
 μὲν οἴκοι, πολλακίς δὲ ἐπὶ τῶν κοινῶν τῆς πο-
 λεως βωμῶν, καὶ μαντικῇ χρωμένος οὐκ ἀφα-
 νῆς ἦν· διετεθρυλητο γὰρ, ὥς φαίη Σωκράτης,
 τὸ δαιμονιον ἑαυτῷ σημαινεῖν· ὅθεν δὴ καὶ μα-
 λιστα μοι ἔοκουσιν αὐτὸν αἰτιασασθαι καὶνα
 δαιμονία εἰσφέρειν. Ὁ δ' οὐδὲν καινότερον
 εἰσεφερε τῶν ἄλλων, ὅσοι μαντικὴν νομίζον-
 τες οἴωνοις τε χρωνται καὶ φημαῖς καὶ συμβο-
 λοῖς καὶ θυσιαῖς· οὗτοι τε γὰρ ὑπολαμβάνουσιν,
 οὐ τοὺς ὀρνίθας οὐδὲ τοὺς ἀπαντωντας εἶδεναι
 τὰ συμφέροντα τοῖς μαντενομένοις, ἀλλὰ τοὺς
 θεοὺς διὰ τούτων αὐτὰ σημαινεῖν, καὶ κείνος δὲ
 οὕτως ἐνομίζειν.

2. Ἴδε πῶς, Ἑἶρος φανεῖντος,
 Χαρίτες ῥόδα βρουνουσιν.
 Ἴδε πῶς κυμα θαλασσης
 Ἀπαλυνεται γαλήνη.
 Ἴδε πῶς νησσα κολυμβᾷ·
 Ἴδε πῶς γερανος ὀδνεῖ·
 Ἀφελῶς δ' ἔλαμψε Τιταν.
 Νεφελῶν σκίαι δονοῦνται·
 Τα βροτῶν δ' ἔλαμψεν ἔργα.
 Καρποῖσι γῆ προκυνπτει·
 Καρπὸς ἐλαίας προκυνπτει.
 Βρομίου στεφεταὶ τὸ ναμα·
 Κατὰ φύλλον, κατὰ κλῶνα,
 Καθελῶν ἠνθίσε καρπός.

3. Εἶπε, Κυον, τίνος ἀνδρὸς ἐφεστὼς σημα
 φυλάσσεις;

Του Κυνοῦ· ἄλλα τις ἦν οὗτος ἄνηρ,
 ὁ Κυων;
 Διογενὲς· γένος εἶπε· Σινωπεύς· ὅς πιθον
 ᾤκει;
 Καὶ μαλα· νυν δε θανῶν ἄστερας οἶκον
 ἔχει.

APPENDIX III.

A few exercises in Greek versification; the English to be rendered into Greek.

N.B.—Words in parenthesis are not to be translated.

I. GREEK ELEGIACS.

(A)

(There) are four games throughout¹ Greece;
 four sacred (games),
 Two² indeed of mortals, and two of im-
 mortals;

¹ ἀνὰ. ² οἱ δύο.

Of Zeus,¹ of Latona's-son,² of Palæmon, of
 Archemorus;³
 And their⁴ prizes, wild-olive,⁵ apples, ivy,
 pine.⁶

(B)

I was young, but poor; now being old' I am
 rich;
 Oh! beyond all⁸ pitiable in both (circum-
 stances);
 Who then indeed was able to use,⁹ when I
 had nothing,
 And now, when I am not able to use, then
 I have.

(C)

Tears to thee, even under¹⁰ the ground,
 Heliodora,
 I give, all-that-remains¹¹ of love¹² (an offer-
 ing) for Pluto,¹³
 Tears hard-to weep;¹⁴ and on a much-wept
 tomb
 I offer-a-libation-of a stream¹⁵ of regrets, a
 memorial of affection.¹⁶

¹ Ζηνός. ² Λητοΐδης. ³ Ἀρχεμόροιο. ⁴ τῶν.
⁵ κοτίνος. ⁶ πίτυς. ⁷ γηρῶν. ⁸ μόνος ἐκ πάντων.
⁹ δυνάμην (aug. drop.) ¹⁰ νέρθε διὰ. ¹¹ λείψανον.
¹² στοργᾶς. ¹³ Αἴδαν. ¹⁴ δυσδάκρυτα. ¹⁵ νᾶμα.
¹⁶ φιλοφροσύνη.

For piteously, piteously, thee dear even among
the dead,¹ I, Meleager,

Bewail, an empty favour for Acheron.

Alas, alas! where is the blossom,² an object-of-
regret³ to me? Hades has carried it off,

Has carried it off, and dust has defiled⁴ the
flower in-its-bloom.⁵

But thee I entreat,⁶ Earth all-nourishing, my
all-lamented-one⁷

Softly⁸ clasp⁹ to thy bosom,¹⁰ O mother!

II. HEXAMETER.

Shame, Argives, base objects-of-reproach,
beautiful¹¹ in form!

What-way are gone the boastings,¹² when now
we said we were the bravest,

(Those) which, when in Lemnos, ye uttered,¹³
vain glorious,¹⁴

¹ φθιμένοις. ² θάλος. ³ ποθεινόν. ⁴ φύρω.
⁵ ἀκμαῖος. ⁶ γουννοῦμαι. ⁷ πανόδυρτον. ⁸ ἡρέμα.
⁹ ἐναγκάλισαι. ¹⁰ pl. ¹¹ ἀγῆτοί. ¹² εὐχλαί.
¹³ ἡγοράασθε. ¹⁴ κενεαυχέες.

Eating much flesh of straight-horned¹ oxen,
 Drinking crowned² goblets of wine,³
 Against both a hundred and two hundred
 Trojans (that) each (of you)
 Would stand in war; but now we are worthy
 not even of one!

III. TRAGIC IAMBIC TRIMETER.

O Tiresias contemplating⁴ all things, both
 (things) taught
 And (things) unspoken, and (things) heavenly
 and (things) that-tread-the-Earth,⁵
 (With regard to the) city indeed, even if you
 do not see, you nevertheless know⁶
 In what kind of plague it is involved,⁷ of
 which you (the) protector⁸
 And saviour, O prince, alone we find;
 For Phœbus, even if you do not hear it from
 the messenger,
 Has sent back (word) to us sending, (that) re-
 lease⁹
 Alone would come from this pestilence¹⁰

¹ ὀρθοκραιράων. ² ἐπιστεφίας. ³ gen. in οιο.
⁴ νωμῶν. ⁵ χθονοστίβης. ⁶ φρονεῖς. ⁷ σύνεστι.
⁸ προστάτης. ⁹ ἔκφυσις. ¹⁰ νόσημα.

If having learned them well, the murderers
We kill, or drive¹ them out exiles from the
land.

Do you then grudging neither a response²
from birds,

Nor if you have any other way of soothsaying,
Redeem³ yourself and (the) city, and redeem
me!

IV. ANAPÆSTIC SYSTEM.

Lead me, O guides,⁴
Where we may take⁵ (our) miserable⁶ sisters;⁷
And may I go where
Neither accursed Cithæron may see⁸ me,
Nor I Cithæron with my eyes,⁹
Nor where there is treasured up¹⁰ a memory¹¹
of (the) Thyrsus;
But let them be a care to other Bacchæ.

N.B.—The third line is *monometer*, the last
a *paræmiac*, all the rest *dimeter*.

¹ ἐκπεμφαίμεθα. ² φάτιν. ³ ῥῦσαι. ⁴ πομποί.
⁵ fut. ⁶ οἰκτράς. ⁷ in first line. ⁸ εἰσίδοι.
⁹ ὄσσοισι. ¹⁰ ἀνάκειται. ¹¹ μνῆμα.

E R R A T A .

In the first sheet of twenty-four pages, the accent is sometimes, by a mistake of the press, put over the first vowel of a diphthong instead of the second, and ' put for '.

In page 8, l. 5, page 12, l. 13, page 19, l. 22, the mark ' is put for '.

In page 7, l. 15, 19, 20, for *apocope* read *syncope*.

9,	18,	"	ἴθος	"	ἴθος.
13,	20,	"	διζῦρός	"	διζῦρός.
16,	10,	"	αὐτόν	"	αὐτόν.
19,	5,	"	ἰώκειν	"	ἰωκεινο.
	6,	"	ἰώλπειν	"	ἰωλπειν.
54,	2,	"	ῥ	"	ῥ.
66,	19,	"	45	"	15

BY THE SAME AUTHOR.

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